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# THE NEW YORK



# DRAMATIC MIRROR

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BLANCHE RING

# THE NEW YORK DRAMATIC MIRROR

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Otis L. Colburn, Representative

HARRISON GREY FISKE, EDITOR

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## PERSONALITY—IMPERSONATION.

THERE was recently some discussion in THE MIRROR of the changed requirements of many managers, who nowadays were said to seek actors whose own personalities—or at least whose outer semblances—would fit parts to be played, instead of following the older course of the theatre that picked actors, with little reference to their appearance, on the theory that protean habit and the devices of make-up would serve every necessity of impersonation.

"We have engaged you, madam," said a manager the other day to an actress of long experience and a venerable appearance that distinguished her, "because of your beautiful white hair and your impressive presence and bearing." And this actress, relating the fact to friends, remarked with some feeling: "And this is the reward of years of study and acting!" Yet in her case, fortunately for her manager and the play in which she appears, her experience and its fruits will supplement and make the more attractive and valuable her simple appearance, which fits her part as though the author of the play had borne her in mind when writing it.

This is but another case among the many which go to show that managers, especially when casting plays of moment, in these days look for types that fit authors' descriptions. In other words, they pick personalities and ignore the pigments and other devices which for generations have given at least a superficial denotement of personality. It is a happy method, to be sure, when an actor's appearance has back of it, ready for summons, long experience and undoubted ability, and grease paint, wigs and their companion devices are not needed to enforce illusion. Yet it is not so happy when an actor to the eye alone appears to be the person he assumes to be in the play, and lacks conception of character and artistic skill to depict character.

Individual managers may not be blamed for the conditions which have perhaps made the present mode of selecting actors necessary in so many cases, although the theatrical system and circumstances which have caused its growth are responsible for it. Every manager of the better class of plays put forward to-day will say that ability to conceive character and to illustrate it by acting is steadily growing more rare. The first device of the manager, then, is to pick out men and women who superficially type the characters for which he wishes to find actors. This done, his task is but begun, for many among those engaged require pa-

tient—and sometimes inspire impatient—drilling in the elemental details of the art of acting and the denoting of character.

It is not alone in elocution that a mass of the actors of to-day are lacking. They have not had that varied experience in personation that made the players of the old school so ready and satisfying in character definition. The stock company of an older time, visited as "stars" by great players whose reading and action afforded continuous and varied lessons to their subordinates, kept alive all the finer usage in elocution, and offered endless examples of characterization, while the frequent changes in roles enforced upon these subordinates gave them opportunities to apply the examples steadily before them and to vary parts by individual conception. All artistic senses were kept alert. Most of such examples and practice being lost, it is no wonder that the present generation of players are so ill equipped for the art which requires such a variety of expression.

In this respect—as in other respects—the New Theatre holds out worthy promise. Its first ambitious attempt naturally shows something of the decline in the art of reading if not the poverty of character conception when largely essayed, as well as something of the personal domination that has grown out of the star system. But in the circumstances even greater defects of this kind might have been expected. In time it will train its own players, while the examples of its own work will be diffused to the general improvement of the theatre. In foreign countries—especially in France—the paternal stage models acting and all that relates to it, while setting before the public exemplary speech and deportment. When it reaches the full measure of its usefulness the New Theatre may do all this; but its first concern is with itself, that it may become a varied pattern for the American stage in languishing arts which it should strengthen and revive.

JOHN DAVIDSON, the English poet, who committed suicide, laid a strange injunction upon those concerned with his works. He commanded that his published plays and poems should be studied and discussed "in private and in public," but that none of his unpublished plays—some half a dozen—"should ever be published or performed," and requested those possessing copies thereof to destroy them. It has been said that lack of appreciation aggravated the disease which primarily led DAVIDSON to kill himself. Granting that there may be in his plays material that means success in the modern sense, it seems plain that he desired no wide posthumous fame.

ASSEMBLED Methodist clergymen in St. Louis the other day "resolved" that a classic dancer who appeared in that city for charity "violated the proprieties of life" by her performance, which everywhere else has been accepted as a highly artistic achievement. These preachers, formulating their resolve, describe the dancer as "a woman clad in a kirtle, slitted to the belt, of a fabric so diaphanous that in certain changing phases of stage light she was virtually naked, rising to the horizontal in the whirl of the dance." This prurient description uncovers far more to the imagination than the dance itself, witnessed by clean minds, could possibly disclose.

NICK CARTER, the American messenger boy's ideal, figures in a melodrama in Paris. The play was made by ALEXANDRE BISSEAU and GUILLAUME LIVET, and it is praised by the Paris press. It may be that playwrighting genius has lifted this elementary hero to the heights. SHAKESPEARE performed such marvels. Yet it is more likely that the taking of such a figure from such fiction denotes the poverty of contemporaneous romance.

A SCENE in a melodrama at the Odéon, Paris, shows the stakehole of an ocean liner, and the villain is thrown into what seems to be a red-hot furnace. They still like these things abroad, it seems, and it is a wonder that this particular effect and thrill were overlooked by the makers of such drama in this country when buzz-saws, pile-drivers and the like were sensational features of plays.

## PERSONAL

Photo Sarony, N. Y.

ARLISS.—In Phillip Littell's dramatization of William J. Locke's delightful story, "Septimus," George Arliss, under Harrison Grey Fiske's management, is to appear at the Hackett Theatre next Monday, Nov. 22, that event marking Mr. Arliss' abandonment of the cynical and "villainous" type of roles—with which he has been identified from the time of his Cayley Drummie in The Second Mrs. Tanqueray, with Mrs. Campbell, to his more recent polished artistic performance in The Devil at the Belasco Theatre last season—for the whimsical romance of the author of "The Beloved Vagabond" and "The Morals of Marcus." Both Mr. Arliss and Mr. Locke's play were accorded every mark of approval at the time of the premiere at the Royal Alexandra Theatre, Toronto, on Oct. 25, and the success of the tour has been such that the stay of Septimus at the Hackett promises to be prolonged and profitable.

LIPMAN.—After an absence of three years from the stage, Clara Lipman will return in a new play early in December. Her long absence had caused fear that Miss Lipman had forsaken the stage. The announcement that she will reappear in a new play called Concerning Cynthia, by Alexander Bisson and George Turner, is matter for satisfaction. Miss Lipman's latest appearance on Broadway was in 1906 in the title role of Julie Bon-Bon, a play written by herself, in which she was co-star with her husband, Louis Mann. After a short London engagement Miss Lipman dropped from view, although announcements were made at long intervals that she would return to the stage.

LYNDEN.—Sylvia Lynden, an American actress well remembered for her work in this country, has won a notable success in South America. Miss Lynden was a star here in Her Own Way in 1906; she played permanently with James K. Hackett and Amelia Bingham, and traveling with Olga Nethersole she appeared several times as Sappho in that actress' place. Miss Lynden has always spoken Spanish. Her mother was Spanish and she was born in California. Going to South America with several of Pinero's plays translated by herself, she has achieved an unusual vogue and enjoys the monetary rewards that are won in that country by players who please. It is unusual for an English-speaking actress to win success on the Spanish stage. Miss Lynden opened her season on Oct. 1, at the Teatro San Martin, Buenos Aires, in La Segundo Senora Tanqueray. Her success in Valparaiso and Santiago was pronounced.

FIGMAN.—Max Figman is to succeed Henry Dixey in Mary Jane's Pa. Mr. Dixey left the cast last Saturday night at Minneapolis and Mr. Figman will take his place on Thanksgiving Day, when the play resumes its tour under the management of John Cort. Mr. Figman early showed histrionic talent and at the age of sixteen made his debut as Prosper Courmant in A Scrap of Paper. In several of Mrs. Fiske's successes, notably Miranda of the Balcony, A Doll's House, Mary of Magdala and Divorçons Mr. Figman did highly commendable work. His starring tour in The Man on the Box, which took him to London, continued his reputation as an intelligent and successful actor. As Mary Jane's Pa, that quaint personage, Mr. Figman should be delightful.

BACON.—The honor of performing the first dance on the stage of the New Theatre belongs to Rhea Bacon, who leads in the first scene of revelry in Cleopatra's Palace in Antony and Cleopatra, tossing gilt balls in the air as she foots it before the royal lovers with a slender grace. Miss Bacon is an earnest young actress, and dancing is one of the least of her ambitions.



# The Usher



"If the critics who were severe in their consideration of the acting—and particularly of the elocution—at the final rehearsal of Antony and Cleopatra at the New Theatre, and even at the first performance on Monday night, could have known the nervous state of the actors and what led to it," said one familiar with matters within the new institution on Central Park West, "they would have qualified their adverse observations."

"For days and nights," continued this nearer friend of the players, "there was prodigious work by all concerned in the premiere. There were no regular periods for sleep, and the principals hardly took time to answer the demands of nature for food. It is a wonder that the final rehearsal passed off as well as it did. And subsequent performances have tended to justify the players."

And this is so. It is amazing, when thought is given to the event, that Antony and Cleopatra went as well as it did at the final rehearsal. The Saturday night audience was cold as ice, little or no encouragement being tendered to the actors, who would have done as well—perhaps better—with an absolutely empty house. For conscious that they were in the eyes of one of the most remarkable audiences ever gathered in a metropolitan theatre, they were unstrung by the test following their exhausting labor, and would have played with more spirit had they been acting simply to the magnificent spaces of the theatre.

The subsequent performances grew better and better, and those who now witness the play will enjoy one of the most noteworthy Shakespeare productions of this generation—one that reflects a broad and comprehensive intelligence and gives promise of an institution whose fame will be far-reaching.

The matter of the greater indistinctness in the readings has been remedied by a "discovery" of the acoustics gained among other means through the carpeting of some of the solid spaces of the theatre and by the finding of the limitations of vocal sound by the players, although in finer elocution something still remains to be desired—clearer enunciation, a modulation that discloses meanings, and the art of conveying even low tones to an audience with the full values of thought involved. The very whispers of the old-time actors were audible in any auditorium in which plays were produced. It is a sad fact that the art of reading—or elocution at its best—has declined. The fact has long been well known, and is apparent even in modern drama that seldom calls for the expression of vehement passion.

But the New Theatre, among its other admirable purposes, promises to remedy this. It must build from the ground up artistically as well as materially, and this is fully realized. It must in a great measure provide its own artistic material and one of its elementary needs is a school of acting. Such a school its director, Mr. Ames, promises will be established as soon as possible.

Antony and Cleopatra has been much abridged since its final rehearsal, which lasted until after midnight. The scene of the drunken revel on Pompey's galley was eliminated on Monday and at succeeding performances. Many regretted this elimination, in spite of the not wholly adequate treatment it received at the hands of the actors—for it is difficult to represent such personages as Antony, Caesar, Pompey and their associates in their cups without a loss of their native dignity; that is a task for giant players—because of the loss of that most pregnant episode of the temptation of Pompey by Menas. It is possible that other eliminations may yet restore this scene.

All the actors are now more commendable than they were originally. Mr. Sothern plays with greater variety of mood; Miss Marlowe shades her impersonation more characteristically, and Mr. Kyle as Scarus, Henry Stanford as Thyreus and others among the men are more at ease and more effective. Mr. Wendell, whose delivery seemed indistinct upon first hearing—possibly a matter of auditory situation—reads with telling fluency the part of Agrippa, and as an amateur recruit to professional ranks, carries a lesson in this art to many older players.

The difficulties presented by Antony and Cleopatra are suggested by the rare attempts of this tragedy by actors of great distinction. It figuratively illustrates the saying that "fools rush in where angels fear to tread." While many actors of comparatively minor standing have essayed Antony and Cleopatra, the great have been wary of it.

For a century after the reopening of the theatres at the Restoration, Shakespeare's Antony and Cleopatra was unknown to the London stage. Sedley's Cleopatra, and Dryden's All for Love, furnished material on the subject. Shakespeare's great work was not restored to the London stage until 1759, when Garrick produced it, appearing with Mrs. Yates. There were but six performances. Expectation was disappointed, for in these hands it was a failure. Garrick's person was described as "not sufficiently important or commanding to represent the part," and his biographers have not mentioned the attempt.

The play did not reappear again until 1815, and then it was presented in a mutilated form with many interpolations from Dryden's drama. Young was the Antony and Mrs. Faucit the Cleopatra, Mrs. Siddons declining this part. In 1833 Macready appeared as Antony at Drury Lane, but the play still contained many passages from Dryden. Miss Phillips was the Cleopatra and Mr. Cooper the Enobarbus. It was a failure, there being but three performances. It was a poor production. In Macready's diary there is an entry: "Settled dresses for Antony, for which nothing was allowed to be new but a cloak." Alfred Bunn was the manager who thus limited the dressing, which at best in those days was insignificant, wholly inadequate, and in fact inappropriate, judged from the habit of the present. It is probable that Garrick appeared as Antony in a bag wig, "smalls" and the buckled shoes fashionable in his day.

Phelps, however, revived the play in 1840 at Sadler's Wells "with great splendor," as was characteristic of this noted actor-manager, reducing the text to Shakespeare, and with Miss Glyn as his companion. She reappeared as Cleopatra later—in 1867—at the Princess's Theatre, Henry Lorraine playing Antony.

Miss Wallis revived the tragedy at Drury Lane in 1873. This production was so elaborate in scenery and accessories that the play itself suffered in interpretation. The tragedy was reduced one-half in length and performed in four acts. Pantomimic scenes were introduced realising the famous description of Cleopatra's progress in her burnished barge upon the Cydnus, the river being transferred from Cilicia to Egypt. A Roman festival was introduced, with processions of Amazons, a ballet, and choruses of boys in honor of the nuptials of Antony and Octavia, and the battle of Actium and a defeat of Caesar by the combined fleets of Antony and Cleopatra was depicted "with surprising animation," as a chronicler of the period says.

The latest London production of Antony and Cleopatra of serious note was that at the Princess's Theatre in November, 1890, with Charles Coghlan as Antony and Lily Langtry as Cleopatra. The chief distinction Mrs. Langtry won in this production related to her attire. Coghlan, an actor of great art, as he is remembered here, was commended for his energy and passion as Antony.

According to the records, Antony and Cleopatra was first produced in America at the old Park Theatre, New York, April 27, 1845, with George Vandenhoff as Antony, Miss Hland as Cleopatra, and Miss Crocker (afterward Mrs. D. P. Bowers), as Octavia. In 1850, at the old Broadway Theatre, Edmund Eddy and Madame Ponisi appeared in the leading parts. April 2, 1877, Agnes Booth appeared as Cleopatra and Joseph Wheelock as Antony in a revival at Niblo's that lasted a week. In the following November Rose Eyttinger was a star in the play, on the occasion of an elaborate production in which there was an Egyptian ballet with Betty Rigg as premier. At Palmer's Theatre, on Jan. 8, 1890, the play was sumptuously revived by Miss Potter and Kyrie Bellew, and the critics waged a war of praise and censure concerning the acting. There was a ballet of Nautch girls, and a description of Miss Potter's costumes involved a preliminary column of fine type in the Tribune's "wide measure."

If the playgoers of these older times who witnessed these various productions could see that at the New Theatre, there is little doubt that for fine and comprehensive taste, artistic environment, and on the whole for the acting—for in the older days the minor parts were seldom cast to show ability—this latest dignified effort with Shakespeare's great play would take the palm.

Cleopatra, by the way, is the leading character in two Latin, sixteen French, six English and four Italian tragedies—with a polyglot dramatic literature yet to be faithfully scanned.

At the final rehearsal of Antony and Cleopatra that reached into the morning of Sunday there were present several distinguished persons.

Dr. Parkhurst and Mrs. Parkhurst, as time verged on midnight were seen with apparent reluctance to relinquish their seats and make their way carefully from the balcony into the adjoining corridors at the New Theatre.

A clergyman has professional duties, preparation for which even a great theatrical event may not trespass upon.

A novel question recently arose in Salt Lake City. The Majestic Theatre was started next door to a saloon which had existed for twenty years. The law is that no saloon shall be allowed within fifty feet of a theatre.

The owners of the theatre asked the City Council to revoke the license of the saloon. The saloon replied that the theatre injured its business and disturbed its patrons with the noise of singing, dancing, etc.

A legal decision—or even a decision by the municipal authorities—would have been interesting. But the matter was settled "out of court" by the parties concerned.

FRED ERIC IN CLASSIC ROLES.



Photo Bang's, N. Y.

Fred Eric, now playing under Charles Frohman's management, is pictured above as Orlando. He is the youngest Shakespearean actor on the American stage who has won recognition at home and in London for the unusual gifts he brings to the interpretation of poetic drama. His resonant voice, virile grace, skillful swordsmanship and Latin temperament strongly individualise him in his delineations of Shakespeare's romantic and impassioned youths. He joined Julia Marlowe's company when a boy and remained with her for six years, eventually playing her lead in The Countess of Valenza and understudying Romeo and Orlando at her request. He resigned to try his skill as a stage director with a company of his own on a three years' tour of the West. Returning to New York, he produced The Lady Shere for Virginia Harned at the Hudson Theatre, and then joined the Sothern-Marlowe company to play Laertes, Gratiano, Claudio, Tranio, Sebastian and The Woodspite for two seasons. After receiving high praise from the critical London press he returned to New York to originate Alcarus in Harrison Grey Pike's production of Sappho and Phaoon, later playing Maude Adams' lead in a revival of Quality Street, Hilarious in The Jesters, and Duke Orsino in Twelfth Night. For his work here in America and in London Mr. Eric has been awarded the most enthusiastic praise from the critics, commendation deservedly accorded.

## AT THE EDWIN FORREST HOME.

At a special meeting of the Board of Managers of the Edwin Forrest Home, held Nov. 8, J. Fred Zimmerman, vice-president, was elected president to fill the vacancy caused by the death of Judge J. Gustine Thompson.

At the same meeting the widow of Charles H. Bishop, a famous comedian of his day, was admitted to membership in the Home family, and will soon take up her permanent abode in Springbrook.

A pathetic incident of the meeting of the board occurred when Adam Ivery, who for many years was one of its most active members and chairman of the house committee, was carried upstairs to the meeting room just as the board adjourned. In his early years Mr. Ivery was a member of the profession. He has always been deeply interested in the Home, its people and welfare. For some two years he has been helplessly paralyzed, but determined to be present at the last meeting.

Mrs. Bishop, the new guest of the Home, was at one time a popular comedienne and appeared at a Baltimore theatre when Joseph Jefferson was stage-manager. Her husband, Charles H. Bishop, died during his engagement as Old Butterworth in Lord Chumley, E. H. Sothern's starring vehicle from 1888 to 1890.

## HE WOULD WOO THEM WITH MUSIC.

In order to keep people in their seats between acts, Charles Frohman is going to try the novelty of having special programmes of violin, harp, cello or piano solos between the acts of his dramatic performances. He will select music suited to the play. In this way Mr. Frohman hopes to do away with the annoyance incidental to persons climbing over their neighbors between acts and in the tardy return of persons who leave their seats between acts.

## MEETING OF THEATRE MANAGERS.

The New York Theatre Managers' Association met last Tuesday afternoon at the Hotel Knickerbocker. A nominating committee was appointed to draw up a list of officers to be voted for at the annual meeting. Since the differences between the Metropolitan Opera House and the Musical Union had been settled, Andreas Dippel, of the Opera House, withdrew his request that the association act on the matter. The annual dinner will be held Jan. 6.

## TO WRITE FOR MISS ANGLIN.

John Luther Long has been engaged by Margaret Anglin to write a comedy of modern life for her. She will produce this comedy when she finishes with Helma Riehl, which still promises a long run.

## ONE OF THE REWARDS OF SUCCESS.

George Ade has closed his summer home in Indiana and will join a yachting party for South America the first of the year.



# The Matinee Girl

**Y**OU can't expect to dominate an audience until you have learned to dominate yourself.

Beverly Sittgreaves says this was the best lesson in acting she ever had, and that Victor Morel gave it her. "I had always been nervous and self-conscious before that, and it handicapped me frightfully," Miss Sittgreaves said of this lesson.

Never was lesson more opportune. Miss Sittgreaves had made a few appearances with Richard Mansfield in New York before he went abroad. She had been about the country with cheap repertoire companies, and had learned the lesson of endurance. But the vague but valuable process of "finding herself" had not come to her when Mr. Morel uttered his advice. On the heels of it she went abroad to seek her dramatic fortune.

It was the lesson that enabled her to find it. On the dock or in its immediate vicinity she met an American who said to her: "Go up to see Mrs. Langtry. She is putting on a new play of Clyde Fitch and Leo Ditrichstein's called Gossip. She needs some one to play an American girl. I know the place is not filled. Hurry up!"

Miss Sittgreaves stopped not for any feminine pother of smartening up. She needed an engagement and bled herself to the theatre with garments still moist from sea air and face pale from seven days' seasickness. Mrs. Langtry looked down from her height of confident beauty upon the needy little mariner.

"You have come too late. We have some one practically engaged. I—"

Then she paused, for she had looked from the shabby little figure of the young actress to her eyes. Mrs. Langtry possesses the faculty of discernment. She saw that they were unusual eyes, uncommonly large, uncommonly bright, with a fixed quality that betokened the unusual power of concentration. She saw, too, that other index of character worth, a strong, sweeping jaw, clean cut like a ship's fine prow.

"You may read the part," she said, and placed it in Miss Sittgreaves' hands. Then the lesson's exceeding value was apparent. Miss Sittgreaves had never known a play called Gossip. Its story was as unfamiliar to her as the habits of the orithorhynchus. And there sat Mrs. Langtry, tall, glacial, beautiful, waiting. And there sat all of the English company, silent, impassive, waiting. Miss Sittgreaves had a sudden recurrence of seasickness. And her land legs became sea legs again. A big wave of fear swept up and over and about her and nearly engulfed her. Through its thunder she heard Victor Morel's voice, heard the lesson: "You can't expect to dominate an audience until you have learned to dominate yourself."

Her will gripped her timidity, throttled and slew it. She set her feet upon that stage as though she were planting them upon a rock in a stormy sea. Clear-voiced she read the part, a big one that kept her on the stage through four-fifths of the play. It required almost an hour in the reading. And all through the reading itself she heard an obligate, low-toned, insistent: "You can't expect to dominate an audience until you have learned to dominate yourself."

The lesson had been learned, for when the reading was finished Mrs. Langtry was glacial no longer. "Thank you, you have read it charmingly. Now as to costumes."

The fictional woman who had "practically been engaged" was forgotten. The girl from America got the part, played it in London, and the critics of that city compared her with the best actresses of the London stage, to her honor.

The lesson served her again when she played at the English Theatre in Paris to a French audience, to the weightiest and most discriminating of French critics.

It served her once more when she read for Sarah Bernhardt in London; served her so well that Madame Bernhardt engaged her to appear with her in a new play in Paris. Miss Sittgreaves followed the great Frenchwoman, whose name is sufficient to set her eyes rolling with a frenzy of admiring fervor, to Paris. Every player has a dramatic delirium. Madame Bernhardt's illness and long retirement to a hospital prevented that distinction the anticipation of which had raised an American girl to a rose-colored cloud-land of delight.

Beverly Sittgreaves has toured three continents, played in three world capitals, played every sort of part ever written. New York and London and Paris and one-night stands in America and the English provinces know her. So do Cape Town and Jo-

hannesburg. Her name has been billed in red letters in America, blue in Scotland and green in the Transvaal, and her talents have been praised in English, French and Dutch. She has played walking ladies and Lena Despard. It was a good foundation of variety. Only upon such a foundation, of playing everything everywhere, can such a varied dramatic structure as the vicar's wife which she played in The Cottage in the Air at the New Theatre last week and Annie Roberts, the dying wife of a striker, in Strife, this week, be raised.

To-day Miss Sittgreaves' public rating is that of an excellent actress. Her private



Photo Apeda Studio, N. Y.

Beverly Sittgreaves.

one is that of a keen-witted woman who tells the truth without fear or favor. But this was not always so. Her earliest recollection is of gathering the children of the neighborhood about her, mounting a storehouse and entertaining them with gorgeous fairy tales. This recollection, like all early recollections, is marred by a flaw in the fabric. The flaw in this case was the humiliating memory of being led home after these entertainments and being spanked for telling "whoppers." Small Beverly Sittgreaves insisted that they weren't whoppers. She had merely told the children of things as they seemed to her. If the medium of her earthly vision was distorted it was not her fault. That was her argument, more childishly phrased. But she has ever since extended a sympathetic ear to wonderful events as related by imaginative children. "It isn't fair that imagination should be belittled in childhood and at a premium afterward. The lying child is not a criminal. He is a master of invention. My aunt used to say, 'That youngster will be a great writer or a great liar.' The actress looks gloomy at thought of those undesired spankings."

Born in North Carolina, of a line of naval officers on one side and of army officers on the other, Miss Sittgreaves exercises when she deems them needed her inherited fighting qualities. From both lines there have come to her ambition and determination, fine twin weapons in the battle for success.

A part of her equipment, she asserts, hampers her. It is her name, an "impossible name," the hall boy who brought her message told me. "If I had only been born Jones," she bemoans. "But I was named before my birth, and I've dragged the name after me always. No one ever gets it right. I've been called everything from Snodgrass to Schinkwitz. Still, once learned, it's never forgotten. When I went on the stage the family begged me not to use it, but I reminded them that the name was my own, that I had a right to it, and I said, 'I'll never do anything to disgrace it.' I don't think I have."

Last week furnished forth a dramatic paradox. Given a serious man dramatist and a serious woman dramatist, we had every reason to expect as their mental progeny a five-act tragedy. Instead, their brain child

was a farce—beg pardon, a "merry comedy," according to the bills. Seven Days were two and a half hours of uninterrupted laughter. Yet there had preceded it from Mr. Avery Hopwood's sorrow-steeped pen the profoundly melancholy This Man and This Woman, and from Mrs. Mary Rhinehart Roberts pen—or perhaps she uses a typewriter!—that many-sided personality play briefly and sadly produced by Henry Du Vries. So Mr. Hopwood and Mrs. Roberts alone—but when one dramatic cloud meets another there follows in this instance thunder—of laughter.

If, as many critics maintain, women are no more structurally cast for play hit than for hitting a hen or the side of a barn with one small rubber ball, why not a mental union with a male playwright? The brilliancy of the Hopwood-Roberts dramatic match should encourage many others.

Lionel Barrymore coming back to the stage? Of course. It was predicted in this column at the time he adopted them that he would forsake his easel and his Paris studio and return to the stage. Jack Barrymore was briefly a newspaper illustrator before he became an actor. A year after his abandonment of the hasty sketches delivered to an ink-spotted office boy at the swearing stage of a paper's going to press he told me he still preferred the drawing pen to the grease paint. Ethel Barrymore wanted to be a pianist. "I went on the stage because I had to," she said. And Jack Barrymore has asserted that there is a lot of buncombe uttered about the stage. "It's only one of the ways of making a living," he declared.

Which is practical and convincing. But another and as urgent a reason is that the three are the children of Maurice Barrymore and George Drew, whose descendants can no more keep off the boards than a Kentucky horse can keep away from a field of blue grass.

It has been complained that Julia Marlowe was a "stubby" Cleopatra. History writes her down as a "stubby" woman. She was of such stature and breadth that even the compliant Lord Byron would have had none of her, for he "abhorred a dumpy woman." But Antony lived near the Turkish border.

Lillian Russell is to have a new play, and part of the business of the play will be removing her boots and stockings in view of the charmed public. I predict success for that scene.

A fascinating brown bit in a whirlwind of light and color is the old songlet, "Little Country Mice" in The Belle of Brittany. A disguised sermon is the quaint, brown bit of gravity injected into lavender and green and crimson gaiety. Daisy—she is so tall and handsome that she should have been called Lily or Rose—Dumont, in a brown crepe gown with a transparent mantle of cloth of gold, sings the sermonette to eight crouching, creeping, timid-faced girls wrapped in gray cloaks. Miss Dumont moved about the stage in stately splendor. The little gray mice crouched and shivered and looked at her, of as timid seeming as any head-eyed dwarf rodent that ever peeped trembling from his wee hole in the wall. Miss Dumont as Denise in the play sings and walks and smiles and sermonizes to the cowering little gray mice. She advises them to stay at home in the country with their mothers. She assures them that if they don't see fine hats and magnificent gowns they won't yearn for them and at last find them irresistible worth any price.

"For country mice are happier than town folks," concludes the singing sermon.

I believe in soul transference since seeing George Nash as Monsieur Vavin in The Harvest Moon. The soul was that of Augustus Thomas. The transference occurred during rehearsal. The receptacle of the journeying soul was George Nash, who plays the Frenchman so well, with such an unusual union of finish and force, that his name ought to be spelled in letters of light above the door of the Garrick.

No matter whether the author seems to be hobby riding or not, no matter to what conclusions he tries to lead us, Augustus Thomas' plays always communicate to us a sense of largeness and wholesomeness of view. In The Harvest Moon he slips into the Nash skin and announces with the slightly drawling Nash voice the Thomas platform of playwriting.

"I am sorry that I have ever written, and declare I shall never write again in my plays, a line that is not honest, helpful and kind." A manly platform of a manly man. A manly deduction, too, is this, which we carry home as the most lasting memory of the play:

Why does God allow suffering? Because with suffering comes pity. And with pity human love. And with human love, help."

Beverly Sittgreaves repeats with joyous unction her delirious Sarah Bernhardt's comment upon the Decalogue: "What do you think should be the eleventh commandment?" Madame Bernhardt smiled wickedly at her questioner. "There should be none," she answered. "There are already ten too many."

## PRESS CRITIC RESIGNS.

William Bullock, dramatic critic of the New York Press, has resigned from the staff of that paper.

## AN INTERVIEW WITH BLANCHE RING.

It was while she was playing in Philadelphia in A Yankee Girl (in which musical play, by the way, the portrait on the first page of THE MIRROR pictures her) that Blanche Ring, on a week-end visit to New York, had interesting comment to make on musical comedy conditions in general. The comment was accompanied, needless to say, by the sunniest Ring smiles and the theories involved seemed to have had such a happy, optimistic effect on the ebullient comedienne that they should perforce carry weight, since their effect on their originator seems proof enough of their worth.

"Of course I'm pleased at the success of A Yankee Girl," smiled Miss Ring, "and we're all very happy about it. Don't you think our company is splendid? Anyway, I think a musical comedy star shouldn't feel content merely because her name in enormous electric letters is the most conspicuous thing in the front of the theatre. The star's name isn't the only brilliant thing needed to make a good musical comedy. I think the entire cast of principals should be of the very best class, don't you? Then star and support work so beautifully together and the results are always so much better. And please don't forget that A Yankee Girl is a real play, with a real sure-enough plot, consistently carried out. In fact, I think that stripped of its music and byplay it would make a very good straight comedy."

"After all," continued Miss Ring, "there isn't any reason, is there, why musical companies should start with an idea in the first act and dwindle away to a vaudeville show after the curtain has been up less than half an hour? No, sir. I like the good, substantial, coherent story. And did you know that if we wanted to we could have the most splendid all-star vaudeville bill made up right from our company? I could sing; Harry Quilford could do his turn, imitating animals, you remember, that he did so long in vaudeville; William Burress, you know, was with The Song Birds, and could sing; Hallday and Curley could repeat their Battle of Too Soon sketch, and Lee Kohlmar could do his German comedian patter. So you see we could give an excellent vaudeville bill if our scenery and costumes were ever sidetracked and we couldn't give A Yankee Girl. The importance of a good chorus? Of course I appreciate that at its utmost, but I don't believe in the chorus man. The poor chaps form an unnecessary fifth wheel, a superfluous evil; no one ever pays any attention to them—all eyes are for the pretty girls—so I think they could be dispensed with. We have but few in A Yankee Girl."

"Do I enjoy singing 'Rings on My Fingers'? Yes, indeed. The fact that I insisted upon having it retained in A Yankee Girl is that people demanded it. There were calls for it, and I always enjoy singing most the things that all my friends in front want most. That sounds complicated, but I mean it. And I feel that every one in front, all over the house, are my own friends and we're all there to have a good time, between ourselves. Interpolated songs? Yes, they're necessary. Mr. Hell's music for the Girl is exquisite, but a whistleable popular number slipped in here and there never harms even the best score. The good popular song, however, is not as easy to find as one might suppose. Did you know that I spend an hour or two each day listening to songs? It seems necessary to listen to—my goodness, I don't know how many hundred—before one picks a really good one. Yes, I do want to show New York my new play and we're all awfully eager for our Broadway date. It's soon, too. Now I must hurry."

And with quite the most bewildering, sunniest Ring smile Miss Ring was gone, leaving The MIRROR man quite foolishly happy. But that's the regular Ring effect. There's more pure joy in Blanche Ring's little finger than in a dozen other comedian ladies rolled into one.

## SHUBERTS TO BOOK BIJOU.

Leander S. Bire, lessee of the Bijou Theatre, has perfected an arrangement with the Shuberts under the terms of which that firm will book the attractions to play that house from Nov. 20, 1909, to May 28, 1910. The contract, it is said, calls for an equal division of the profits, and should the returns from a play fall below a certain weekly figure it is to be withdrawn. A success, of course, will run indefinitely. The Bijou is the eleventh New York house the bookings of which the Shuberts control.

## MARY STUART GIVEN BY AMATEURS.

The annual play given by the students of the Academy of Mt. St. Ursula, Bedford Park, N. Y., will be presented Friday evening, Nov. 19, in the Berkeley Theatre. This year an adaptation of Schiller's Mary Stuart will be produced under the direction of Mrs. Estelle H. Davis. Mary Stuart is a big undertaking, but judging from past performances of the Academy it ought to be done satisfactorily.

## CUES.

Will D. Norton, business-manager of the McFadden's Flats company, is recovering from an operation recently performed in Denver. He will rejoin the company shortly.

James M. Elbern has been engaged for the part of Joseph in the musical comedy, Kitty Grey.

John Canfield and Violet Cameron have resigned from Marie Dressler's company and will finish the season in vaudeville.

Marion Shirley has resigned from the Uncle Dave Holcomb company and has returned to New York.



## THE PLAYS OF THE WEEK

## THE COTTAGE IN THE AIR THE FIRST MODERN PLAY AT THE NEW THEATRE.

Frank Daniels in a Picturesque Musical Comedy of British Make—Seven Days Comes to the Astor—Mr. Mason Returns in The Witching Hour—Viola Allen Moves Up-town—At Other Playhouses.

To be reviewed next week:

STRIPE ..... New Theatre

## Daly's—The Belle of Brittany.

Musical comedy in two acts, the book by Leedham Bantock and P. J. Barrow, the lyrics by Percy Greenbank, and the music by Howard Talbot and Marie Horne.

Marquis de St. Gaudier ..... Frank Daniels  
Raymond de St. Gaudier ..... Frank Bushworth  
Compte Victoire de Casseroie ..... George M. Graham  
Piquelin ..... Edward Garvie  
Old Jacques ..... J. Arthur O'Brien  
Bertrand ..... Hubert Neville  
Eugene ..... Story Chipman  
Philippe ..... Joseph A. Blumhagen  
Vivien ..... Jack Langhlin  
Baptiste Houblillon ..... Martin Brown  
Tourette ..... Elia Ryan  
Mlle. Denise de La Vire ..... Daisy Dumont  
Madame Piquelin ..... Winnie O'Connor  
Babette ..... Winnie O'Connor

In one's primer, pointing out the really awful strength of indulged habit and the terrible results thereof, there used to be a harrowing tale of a lawyer who lost a great case, because he found he had come to the courtroom without the little bit of string which he was wont to twist and turn about his fingers as he argued his points. Without the string he was completely incapacitated, he found, and in chagrin acknowledged defeat.

One wonders what might happen to Frank Daniels were he to forget the "props" of which he has made such humorous use for seasons immemorial, the lock of hair which he twists as the lawyer of primer memory did his string, the dangling ornaments, and all the whimsicalities of his arms, the grimacing, the posturing, and finally, but by no means least in importance, the eyebrows which move at his will in unnatural ways. All these are the Daniels habits, and were the comedian to lose even the smallest of them those who have laughed at him for so long would feel the loss more keenly even than he, since it has been customary to recognize and laugh at afresh each season each Daniels habit, and a missing one would be like losing a dear old footling friend. Fortunately, nothing so tragic has happened to Mr. Daniels since he was last seen on Broadway, and in The Belle of Brittany the old guard, from the most humble little habit to the all-powerful regulation Daniels speech, the latter added to here and there, it is true, but still a side-splitting old friend of Miss Simplicity, or earlier memory, is there, and the first-night audience at Daly's welcomed each familiar member with appreciative laughter. Through the two acts of this newest English comedy of conventional British make Mr. Daniels is Daniels at his funniest, and there is every reason to suppose that he and The Belle of Brittany will be housed at Daly's for some months to come.

The little comedy is replete with tuneful musical numbers of the daintiest order. The lyrics of one or two of them, however, are atrociously British, notably the dreadful punning one which makes up "The Best Brittany" in the second act. Only pure Americanization will make the verses of the number worthy of its delightful air. The piece contains no story strong enough to bear repetition here. True, there is something said about a lost document which a miller held, and which in time was to procure for him the ownership of the Marquis de St. Gaudier's chateau. Just before the final curtain falls the paper is found, but by that time the audience is apparently out of his financial difficulties, and no one cares, the audience least of all.

It was a new Elia Ryan who rushed at breakneck speed through The Belle of Brittany, not the mild-mannered little blonde maid of previous seasons. But Miss Ryan must needs be in the fashion, and the demure miss of memory has turned into a dashing and extremely smartly frocked (and also gartered, as one could see readily and often) young woman. From the ingenuous class one might say that the little Miss Ryan has moved into the Lotta Faust-Laura Guerite group. The transition is not unpleasant, and when with tousled hair, broken ornaments, flying skirts and twinkling ankles she performed with Martin Brown in the second act quite the most rapid and whirliest dance one remembers having seen on Broadway for some time, one wondered why this particular little mouse hadn't chosen to frisk about so gaily long ere this. Mr. Brown danced quite as effectively as in The Motor Girl, but his shining leaves much to be desired. Daisy Dumont, charming and sweet-voiced, had far too little to do, but her few opportunities were pleasing moments set apart by themselves in memory of the play. Edward Garvie (one really feels as if one must call him Eddie) was very droll and unctuous when ever he had the chance. Winnie O'Connor, an English girl, sang one or two songs well, but her speaking voice gave one constantly the uncomfortable impression that she had unintentionally pitched it several tones too high. Frank Bushworth was the same musical comedy hero he has been for long time past, and Frances Kennedy and George Gra-

ham played two humorous roles very well indeed. The chorus, costumed in excellent taste and charming blend of color, could sing and dance quite as well as one has come to expect in the Shubert musical attractions, and one or two ensembles in which the men figured quite as creditably as the girls were among the most pleasing portions of each act. The two settings were picturesque and beautiful, particularly that in the first act, Brittany in daffodil time, with daffodils everywhere about.

In fact, with her daffodils, The Belle of Brittany brings to Broadway all the freshness and picturesqueness associated with her delightful country, but, best of all, she brings back Frank Daniels—with not the least of his droll habits left behind.

## New Theatre—The Cottage in the Air.

Drama in four acts, by Edward Knoblauch. Produced Nov. 11.

Gehrmann Fritzing ..... Albert Branning  
Busch ..... Robert Vivian  
Hon. Percy Higgs ..... Jacob Wendell, Jr.  
Lord Perham ..... Wilfrid North  
Countess Von Dietrich ..... Mrs. H. O. Dellenbaugh  
Princess Priscilla of Lothen-Kunitz ..... Olive Wyndham

Grand Duke of Lothen-Kunitz ..... Louis Calvert  
Prince Henry of Gower ..... Henry Stanford  
Annalise ..... Jessie Busley  
Mrs. Jones ..... Mrs. Sol Smith  
Rev. Edward Morrison ..... Cecil Yapp  
Emma ..... Leah Bateman-Hunter  
Lady Shuttleworth ..... Rose Coghlan  
Sir Augustus Shuttleworth ..... Ferdinand Gottschalk

Mrs. Morrison ..... Beverly Sitgreaves  
Winter ..... G. F. Hannam-Clark  
Thomson ..... William McVay

The possibility of intimate interpretation for a play like Mr. Knoblauch's The Cottage in the Air in the New Theatre is not yet established. The splendid advantages of the house for lavish spectacle, shown so admirably in the production of Antony and Cleopatra, dwarf somewhat the dainty sentiment and narrow range of this first modern play to be mounted there. This is the most serious adverse criticism, however, one may make of the presentation given to the Knoblauch comedy. It was most generously mounted and, for the most part, beautifully acted.

The play has suffered but little change since, as A Royal Runaway, it had a week of trial performances in September at the Bijou Theatre, Brooklyn. It is unnecessary to repeat Mr. Knoblauch's story at this time, that tender fabric having been described at some length in THE MIRROR of Sept. 25. The main cause for complaint at that time was the vast amount of time given over to much talk of absolutely no use in furthering the little plot or lending, as doubtless was the author's intention, that much-sought quality, "atmosphere." That cause for complaint is still in evidence. The action is still repeatedly interrupted and retarded by lengthy conversations about trifles. If one is patient the tale unfolds itself in pleasing fashion, but if one has become accustomed to the pleasing, snappy action of the Walter-Thomas-Fitch products then one feels a bit tired. The play is offered in a gorgeous setting. The scene in which the story first begins to unfold itself, that of the library in the castle of Lothen-Kunitz, and the exquisite picture in the second act of an English village, wholly Meredith in its charm and picturesqueness, are stage pictures of the most admirable, tasteful and painstaking planning.

Olive Wyndham is the little Princess Priscilla who attempts to fly beyond the narrow aerie in which fate has set her, only to find that the world is "too good for her," and that she can still do much without the necessity of becoming less a Princess, but remaining still a human woman. She is quite charming throughout. Rose Coghlan, with the delicious diction and ease of manner one may always expect of her and never be disappointed, was Lady Shuttleworth. If there be doubt still in the minds of any patrons of the New Theatre concerning the alleged difficulty in the acoustic properties of the house, the ease and pleasure with which one may listen to Miss Coghlan from any part of the theatre would seem to prove that any remaining architectural shortcomings may be overcome by the elocutionary art of the members of the New Theatre company. Albert Branning made a very lovable old Fritzing, a role not unlike that actor's part in The Climax. Ferdinand Gottschalk, capital light comedian though he be, hardly looked and acted the twenty-year-old Sir Augustus. Louis Calvert was a sufficiently blustering Grand Duke. The most truly humorous characterization in the cast was Mrs. Sol Smith's old Mrs. Jones. Smith invested the quaint old English small-village pensioner with the most mirth-provoking room of the little Cottage in the Air was always funny and never for an instant offensive. Jessie Busley played the selfish, self-annalising, capricious, Henry Stanford, Wilfrid North, Beverly Sitgreaves, Leah Bateman-Hunter, Harriet Otis Dellenbaugh, Cecil Yapp, and Jacob Wendell, Jr., all appeared in surrounding roles with much credit to themselves and to the stage-management which had so wisely and competently cast them.

## Astor—Seven Days.

Comedy in three acts, by Avery Hopwood and Mary Roberts Rinehart. Produced Nov. 10. (Wagenhals and Kemper, managers.)

James Wilson ..... Herbert Corthell  
Dallas Brown ..... Allan Pollock  
Tom Harrison ..... Carl Eckstrom  
Officer Flannigan ..... Jas. Wilson  
Tubby McGirk ..... William Fyffe  
Hobbs ..... F. C. Butler

Bella Knowles ..... Hope Latham  
Anne Brown ..... Florence Reed  
Kit McNair ..... Georgia O'Hamey  
Aunt Selina ..... Lucille La Verne

Quite as amusing a farce as Broadway has seen for a long, long time came to the Astor Theatre last Wednesday night in Mrs. Rinehart's and Mr. Hopwood's Seven Days. At the smart, rattling clip which is the making of good farce the authors have unfolded a story so rich in absurd incidents and so fruitful in laughs that even the memory of it, long after leaving the theatre, provokes chuckles.

Imagine a man-about-town, his divorced wife, his rich old aunt, who does not know that he and his spouse have separated, a burglar, a policeman, the young woman with whom the man-about-town fancies himself in love, and a young married couple—imagine all these brought together by chance in the man-about-town's house, and then suddenly informed that they have been placed under quarantine by the Health Department, because a servant has just been removed to a hospital suffering from a contagious disease, and they must all remain under strict guard for seven days! Fancy the complications! For seven days the poor burglar sits about the house trying to escape detection, hiding in the dumbwaiter, almost roasting behind the stove, and almost smothered in the chimney. Then the young married woman, having taken a cocktail too many and having been told by a spiritistic medium that she possesses the power to "attract the spirits of those departed," sees in the moving screen with which the poor burglar is trying to conceal himself and the disappearing bottles with which he tries to dispel his thirst, the proof of her "power." She immediately assumes that the burglar is her "control," and each unexplained little act thereafter takes on, for her, a grisly significance. The divorced wife in the meantime, who merely dropped in to see the cook, who really came to the house in alarm at seeing the ambulance depart and fearing that it was her ex-husband it contained, is making the most frantic endeavors to escape. In evening gown, huge hat and gorgeous cloak, she tries to escape through the coalhole, only to return in defeat with her clothing and her features generously smeared with soot. Then with the assistance of her ex-husband and one of the young women she attempts escape through a basement window, only to get caught part way through on a nail, and to be sent back by a humiliating Celtic threat from one of the policeman-guards without. "None of that, now, young women!" And she had been snatched by a newspaper reporter! Later when by a trick the unhappy little group imagines the burglar to have been sent away to the front of the house, all gather stealthily at the basement door, dressed in inconspicuous garments and bearing a curious assortment of luggage. Softly the door is opened, and in the gray light of the early morning all creep up the basement stairs to the lawn. There is a shout from an unseen guard and the group comes flying ignominiously back in confusion—all except Aunt Selina. The elderly spinster seems to have escaped, she is the object of envy, when up flies the basement window and Aunt Selina, in curl papers and dressing jacket, her luggage clasped in her arms, comes hurtling through, propelled from without by a sturdy policeman. It would be unfair to repeat any others of the side-splitting adventures through which the cast goes. They are all delicious, humorous, and prizes and advance information might spoil their points.

The company to which Messrs. Wagenhals and Kemper have entrusted the farce is a remarkably good one, and without a single exception every member of the cast has succeeded in getting thoroughly into the humor of the story. The action is rapid and the clip a merry one. Florence Reed as the young woman who fancies herself the possessor of "power" is exquisitely droll and displays her ability to better advantage than she has ever done in New York. Her speaking voice is very pleasing to listen to, and her methods very amusing as she is overcome with horror upon discovering what she imagines to be her power to receive communications from another world. Hope Latham is the divorced wife who makes such strenuous efforts to escape, and the actress is quite as humorous and likable as when she played the funny Myrtle Odell in Salvation Nell last season. Lucille La Verne as Aunt Selina offers an eccentric characterization which makes a valuable addition to the list of such portrayals for which she is so well known. Georgia O'Hamey is pleasantly kittenish as Miss McNair. Allan Pollock, with airs and methods suggestive of that excellent light comedian, Frank Worthing, plays Dallas Brown in very satisfactory fashion. Herbert Corthell gets much fun from the lines allotted to him, with much aid from his physical fitness for the role. In this instance physical fitness, the munctions from Jay Wilson, and William Fyffe, the latter as the tortured burglar, form a trio which completes splendidly an excellent cast of comedians. The three settings, by the way, are unusually attractive.

In Seven Days there is an unlimited period of laughs.

## At Other Playhouses.

ACADEMY OF MUSIC.—For a fortnight's stay John Mason returned to the Academy last Monday in Mr. Thomas's powerful play, The Witching Hour. The drama has not lost its appeal during its absence, by any means, a fact proved by the generous patronage accorded it last week.

GRAND OPERA HOUSE.—Mr. Manners' play, The House Next Door, with J. E. Dodson still heading a splendid cast, was the attraction last week at the Grand Opera House. It was tendered a generous reception. William Collier in The Patriot is the current offering, one always sure of a welcome at this house.

WEAT BND.—On Monday last Viola Allen in The White Sister appeared before a good sized audience, and the many curtain calls which she received for her own individual work, as well as the well-known members of the company, evidenced the strong appreciation of the thespian public of today of the tragic drama. In support of

JAY B. BENTON.



Jay B. Benton, Boston correspondent of THE MIRROR, whose picture is shown above, is much interested in ballooning. In the "Boston" Mr. Benton has made several trips into the air and has almost qualified as a pilot. In his ascension of Oct. 28 Mr. Benton encountered two snowstorms. In a recent trip from Lowell to Newbury Mr. Benton traveled twenty-seven miles in an hour and ten minutes, for the greater part of the distance at an elevation of 6,000 feet.

Miss Allen, James O'Neill, William Farnum, Richie Ling, Minna Gale, and Fanny Addison Pitt all were prime favorites, and the appreciation showed must have been gratifying to them individually. The White Sister was beautifully presented in all its detail. This week, The Rose of Algeria.

## REFLECTIONS.

Charles Frohman has invited five English playwrights to come to America and confer with him during Christmas week about his proposed repertoire theatre in London. Mr. Frohman will be unable to get to London as early as he expected on account of his numerous productions here, and as his repertoire venture is to be launched at the Duke of York's Theatre in February he finds it necessary to call this conference. The playwrights invited are John Galsworthy, Haddon Chambers, W. Somerset Maugham, G. Bernard Shaw, and J. M. Barrie.

Recent engagements through Bennett's Dramatic Exchange include Oliver Labadie to manage Just a Woman's Way company; Gertrude Harrington, with Joseph Calahan's Troubadour company; Harry Owens, Elizabeth De Witt, Douglas Graves, with the Grand Opera House Stock, Winnipeg, Canada; Jessie Egan Silvers, Bartley Rice, with the Shubert Stock company, Milwaukee, Wis.; W. R. Feeley, Follis Children, with the Bush Temple Stock, Chicago; George E. Jones, Myrtle Frigons, Miss Humphreys, Irene Johnston, Nona Ashton, with the Ada Mead Opera company; Mr. and Mrs. Cray Courtney and Lawrence G. Hamilton, with the Donald Robertson Stock company, Chicago, Ill.; David Hall, Indiana Stock company, South Bend, Ind.; Marie Gossiaux, Minnie Heindenreich, Alma Herzog, Cleo Sprout and others, with the Sheehan Opera company; Wanda Rivers, with Thorna and Orange Blossoms company; Charles B. Hawkins, with The Great John Ganton company; R. A. Bennett, W. H. Long, with The Yankee Doodle Detective company; Virginia Jefferies, Walter McCullough, with Denver Theatre Stock; B. C. Craig, with The Pinkerton Girl company; Bryan Darley, Jean Towler, John Alexander, Theodore Gambia, with Three Weeks; Sidney Dalbrook, with Daughter's Devotion company; Albert W. Taylor, with Just a Woman's Way company; Jane Evans, Charles Conway, Walter McCullough, with Herman Lieb's Hope company; William Dale, Madge Neville, P. J. Butler, with Holden's Cincinnati Stock company; Becker and Mack, Blanche Inna, Minnie Jarbeau, Charles Huntington, with Miss Idlewild company; Mr. and Mrs. Lee Mack, Mr. and Mrs. Joe Burba, Billy Leahy, J. E. Downings, and Fred L. Hayes, with A Country Kid company; David Davies, with William Owen's As You Like It company; Frank Sherman, Gertrude Johns, with Humel and Eaton's Heiress to the Lindons company.

Maud Powell, the violinist, has become a motor boat enthusiast. She has purchased a neat little launch which she styles the Piddle-Dee-Dee.

Claude Casimir-Perier, son of a former President of the French Republic, has married Simone Benda, divorced wife of M. Le Bary. Madame Le Bary was a noted French actress.



# GOSSIP ACTORS MANAGERS & EVENTS

ABOUT

Tim Murphy closed his season at Savannah, Ga., Nov. 13. He was appearing in *My Boy* and one or two other plays of the repertoire with which his name is identified.

Bush Temple. At Piney Ridge, in Stock at Lincoln, Neb., and with the Guy Stock company. The Little Gray Lady, in stock at South Bend, Terre Haute, Ind., El Paso, Tex., and Findlay, O. Out of the Fold, in El Paso, Tex. A Contented Woman, All the Comforts of Home, On Parole, and Thelma, in stock at South Bend, Ind. State's Attorney, with the Rosair Mason Stock company. Sweet Clover, with the Payson Stock company. The Inside Track, Belle of Richmond, in Stock at Sandusky, O. Du Barry, in stock at Santa Cruz, Cal., and The Warning Bell, Sheridan Keene, Detective, and Sherlock Holmes, at Winnipeg, Canada.

Wallace Sackett left New York about a fortnight ago to pilot the tour of Minnie Dupree's former success, *The Road to Yesterday*, to the Pacific Coast. Mr. Sackett was with Peggy from Paris last season, and previous to that time had been five consecutive seasons with Jules Murry. Mrs. Sackett is accompanying Mr. Sackett on the tour.

The Prince of To-night company at the Hotel Downe, in Lansing, Mich., gave a very pretty baby shower Oct. 22, and a number of very handsome presents were received by Mr. and Mrs. Salter, presented to them by members of the company. Mr. Salter holds the position of manager. They left for Jackson, Mich.

The roster of the Traphern Stock company during its twenty weeks' engagement at San Antonio, Texas, is announced by Mr. Traphern as follows: Jessie Mae Hall, Evelyn Foster, Augusta West, Caroline Morrison, De Forrest F. Dawley, Julien Barton, Fred Vaughn, "Doc" Travers, Burt McCann, Benjamin Morris, Harry Craigmiles, Jess Travers, Henry Hartmiller; Leo O'Rourke, musical director.

Maude Adams will follow John Drew at the Empire during the holidays. Miss Adams will use her last season's success, *What Every Woman Knows*. Early in January she will give way to Sir Charles Wyndham, who will play a farewell American engagement in repertoire. Later in January Ethel Barrymore will appear at the Empire in *Mid-Channel*.

Eugene Moore has shelved his production of *Saul of Tarsus* and is now appearing in *The Tiger and the Lamb*, of which play he is the author. This is the second production of that play that Conrad and Moore have on the road. Corda Davy, who was the original Gladness Lee in *The Tiger and the Lamb* last spring, is again playing that role this season.

V. C. Minnell announces the complete roster of the Minnell Brothers Stock company, for the current season as follows: Minnell Brothers, proprietors; V. C. Minnell, manager; Harry Bradbury, general agent; H. G. Payton, stage-manager; James Sandow, treasurer; C. L. Newell, musical director; Mina Gennell, Gertrude Hamilton, Katherine Bond, Lucille Wild, Theodore A. Doucet, Richard Carvel, Allen D. Stanchfield, Frank West, James L. Dunstan.

Early in April May Robson will begin a tour of the world in *The Rejuvenation of Aunt Mary*. Her tour will carry her to Hong Kong, Shanghai, Manila, sixteen weeks in Australia, and six weeks in London. She will open in a new play in January, 1911, in New York.

The roster of *A Good Fellow* for the coming season, in which Alice Williams is being featured, is as follows: Bobby Newcomb, manager; Harry Sedley, June Swift, Vera Belmont, James Baum, Fritzle Berling, Lillian Milton, John Edwards, Alonso Bartlett, business-manager; Ward J. Hutton, treasurer; W. T. Hodson, properties; B. B. Perkins, advance.

Mary Aquilth has been playing the title role in *A Workingman's Wife* during the illness of Clara Joel, giving an excellent performance at very short notice. Miss Aquilth has recently completed a four-act drama, *A Thief in the Night*, which is also to be published in novel form.

Lawrence Ewart, who was for six years leading man with Walker Whiteside and for the past two seasons has been starring in *We Are King* is playing *Prince Danton* in the Delamater and Norris Eastern company of George Barr McCutcheon's *Beverly*.

A receiver was appointed by Justice Downing, of the Supreme Court, and an interlocutory judgment was granted in the suit brought by Lee Shubert to recover the share of losses which Shubert asserts Ziegfeld should bear as a result of the financially disastrous concert tour of Alice Neilson in 1905.

Claude H. Long, formerly manager of the Hippodrome in Memphis, Tenn., has been transferred to the management of the Hippodrome in Charleston, W. Va.

Charles A. Stevenson, who is playing the Judge in *The Fourth Estate* at Wallack's, last week celebrated the thirty-seventh anniversary of his first appearance in this country. Mr. Stevenson was born in Dublin, began his stage career in England, and achieved the unusual record of having played romantic leading roles for thirty-five years consecutively in the United States. As a matter of fact, he did not give up the heroic part until two years ago, after he had followed his nine seasons as Mrs. Leslie Carter's leading man with a single season in a similar capacity for Olga Nethersole. Last season marked his first appearance in strict-

ly "character" parts, first in the principal male role in *Mater* and then with Arnold Daly and Viola Allen.

Over 6,000 persons signed a petition in Pawtucket, R. I., for a stock company at the Bijou Theatre. The petition was granted by the management, and the Bijou Stock company opened Nov. 8 in *The Lost Trail*. The audience was enthusiastic. Each member of the company was introduced to the audience by the stage director, Bob McClung, and received an ovation and a bouquet. The members of the company are: Earle Simmons, Bessie Overton, William H. Barwald, Lelah Halleck, Henrietta Bagley, Ada Greenhalgh, Bob McClung, James H. McLaughlin, H. J. Hebert, Fred Sutton, Charles K. Channing, John Warner, and Theodore A. Monahan. The play this week is *The Great Delmar Handicap*.

Low Fields will open at the Herald Square Theatre Tuesday, Nov. 23, in his new musical comedy, *Old Dutch*. The production was originally announced for Monday, Nov. 22, but has been delayed till the following night to avoid a conflict with Harrison Grey Fiske's production of *George Arliss* in *Septimus*, which begins its New York engagement at the Hackett Theatre Monday, Nov. 22.

J. C. Duffield, T. H. Smallman and John Pringle, of London, Canada, representing the Bennett Circuit, comprising London, Hamilton, Ottawa, Montreal, and Quebec, are among the incorporators of the new United Theatre Securities Company of New York.

Harry L. Reichenbach, press representative for one of Henry B. Harris' *The Third Degree* companies, has concluded arrangements with Ira W. Jackson, of Bridgeport, Conn., by which he will install in the Jackson Theatre next summer a company of stock players. Mr. Reichenbach had charge of the Cook Stock players at Hartford, Conn., last season, and during his stay there the company played to profitable business.

May Robson prevented a panic and a serious fire at the Belasco Theatre, Washington, Nov. 6, when, during her performance of *The Rejuvenation of Aunt Mary*, she smothered the flames which were burning the hair of Miss Cusick, a member of the company. Miss Cusick's hair came in contact with a lighted candle, but Miss Robson rushed onto the stage and smothered the flames before any serious damage was done.

Joseph Medill Patterson and Harriet Ford, who wrote *The Fourth Estate*, now at Wallack's, have been commissioned by Liebler and Company to write a drama in which a character based on that of Michael Nolan in the newspaper play will be the central figure. Mr. Patterson and Miss Ford will begin work upon the new play as soon as *A Little Brother of the Rich* is well launched. The latter play was presented at the Garrick Theatre, St. Louis, last night.

The Count of Luxemburg, Franz Lehar's new comic opera, was produced in Vienna this past week. The critics declare it to be Lehar's best work since his *Merry Widow*.

The joint committee of the House of Lords and the House of Commons, which was appointed in July to consider the question of the abolition of the censorship, reported in favor of retaining the censorship and of extending its powers over the music halls. The report was made Nov. 11.

The following is the cast for Charles Klein's new play, *The Next of Kin*: Hedwig Reicher, Frank Sheridan, Harry Davenport, Wallace Edginger, Frederick Perry, Grant Mitchell, Edwin W. Morrison, Joseph Adelman, Fred W. Strong, Maurice Franklin, George Wright, Maggie Fielding, Minna Adelman, Lillian Thatcher, Anita Rothe, and Alice Wilson.

Walker Whiteside, of *The Melting Pot* company, was a guest of the Century Theatre Club Friday afternoon at a meeting in the Hotel Astor.

Charles Frohman has announced his intention of presenting *The Toy Maker* of Nuremberg in London. The play, by Austin Strong, was a failure in New York two years ago. Mr. Frohman will make the production jointly with Cyril Maude.

Sir Charles Wyndham and Mary Moore will begin their American tour in January. After a two weeks' engagement at the Empire Theatre, New York, they will play short engagements in all the principal cities.

Isadora Duncan made her reappearance in her classical Greek dances at the Metropolitan Opera House last Tuesday evening. She was assisted by Walter Damrosch and the New York Symphony Orchestra, who furnished the music to the ballets and choruses of Gluck's *Iphigenia in Aulis*. The audience was enthusiastic and demanded several encores. Several extra numbers, concluding with Strauss' "Beautiful Blue Danube" waltz, completed the programme.

Mrs. Henry de la Pasture, the English playwright, arrived in this country Nov. 8. She will superintend the production of her play, *Deborah of Told's*, in which Maxine Elliott will appear in January. Rehearsals of the play began in Cleveland, and will continue through Miss Elliott's engagements in Pittsburgh, Baltimore and Boston.

Low Fields' big production, *The Jolly Bachelors*, is to be much revised before it is seen on Broadway.

The Commanding Officer, a new play by Theodore Hurl Sayre, which comes to New

York during New Year's week, is booked for production in Chicago this week. The cast includes Isabel Irving, Gertrude Dallas, Rosa Rand, Phyllis Sherwood, Robert Haines, Charles Milward, Edward Martindel, Charles Lane, Frederick Watson, and George Staley.



Above is a picture of E. H. Sothorn as Mark Antony in *Antony and Cleopatra*, at the new theatre.

Max Rogers opened at Atlantic City Nov. 10 in his new play, *The Young Turk*, lyrics by Aaron Hoffman and music by Max Hoffman. The cast includes Maude Raymond, Nellie Pollis, Nanon Jacques, Charles Bowers, Joseph Carey, John Dunsmore, William Edmunds, Harry Cowan, Walter Paschal, and Ben Hendricks.

The Fires of Fate, Conan Doyle's new play, will have its first American production at the Illinois Theatre, Chicago, on Dec. 6. Charles Frohman has engaged the following persons for the production: Lionel Barrymore, Hamilton Revelle, William Hawtrey, Edwin Brandt, Percy Waram, Helen Freeman, Ina Hammer, and Grace Carlyle.

Henry C. Mortimer, one of the most capable leading men to come to Broadway from the West, has been engaged by Liebler and company for a prominent role in *The Little Brother of the Rich*. Others in the cast are Vincent Serrano, Hilda Spong, and Ida Conquest.

Mabel Reed, for two seasons second woman with the Colonial Stock company, closed Oct. 30 to join Mrs. Fiske in *Salvation Nell*. J. W. Hartman immediately went to New York and engaged Mollie Reval to replace her. Miss Reval has held many important engagements and was in the original cast of Liebler and Company's *The Melting Pot*. Another important addition to the company is May Clark. Miss Clark was recently with Robert Hilliard.

Ethelbert Haies, an actor who won praise here last season in a wide variety of roles in support of Robert Mantell, has been added to the cast of *The Dollar Mark*, now on tour.

Many old lovers attended Mabel Taliaferro's matinee performance of *Springtime* at the Liberty Theatre Wednesday. After the performance Miss Taliaferro held a reception for the old lovers.

Margaret and Helen Chieffo have been engaged for *The Squaw Man* by Liebler and Company.

A professional matinee of *The Fortune Hunter* will take place at the Gaiety Theatre Thursday afternoon. Owing to the small size of the theatre only those professionals who are actually playing in New York have been invited.

Margaret Hixington was granted a divorce from her husband, Daniel Frohman, by District Judge Pike in Reno, Nev., Nov. 10.

The Climax closes its long run at Weber's Theatre Wednesday, Dec. 22, and will be followed by a musical comedy, *The Goddess of Liberty*, with book by Adams and Hough and music by Joseph E. Howard. The goddess of Liberty comes from Chicago.

Constance Collier, who is playing in Israel at the Criterion Theatre, will appear at the Shakespeare Festival at Stratford-on-Avon next spring. Her engagements in London have been canceled to allow her to finish her season here.

Charles Cherry in *The Bachelor* is a November attraction for San Francisco. During the same month *Girls and Bells* will open on the Pacific Coast, the former in Portland, Ore., the latter in Seattle.

Louise Kent is to be featured as the lead in *Martin V. Murrill's Silver Thread* company, opening at Bridgeport, Conn., Nov. 22.



# THE STAGE IN LONDON

**It Suffers Stagnation as the Result of Flood—Geographical and Riparian Information—A Comic Opera Failure—The Servant in the House.**

(Special Correspondence of The Mirror.)

LONDON, Nov. 8.—In the fortnight which performance has had to elapse ere I could resume my weekly mission epistle there has not been so much chance to describe new dramas as several new deluges. Sandwiched with several Arctic snaps, the rain poured incessantly day after day and all day and all night. The River Thames and all its many tributaries have been in a most exalted state of flood, houses, streets, fields, parks and pavements (or sidewalks) being inundated.

This recrudescence of diluvian conditions, of course, prevented would-be players from coming out when they once got home, and so played havoc with the theatrical business all over these islands—for Jupiter Pluvius reigned (you can spell it the other way if you prefer) all over Great Britain.

The daily drenchful downpour was of course additionally bad for those theatres that are built over rivers and rivulets, and there are many such, especially in London. The London Hippodrome, Daly's, and the Duke of York's are built over the Cranbourne, which runs off from the Tybourne (at Tyburn Gallows-tree) and from the Westbourne, which two streams conjoin close to the Princess's Theatre in Oxford Street. The Hippodrome's vast tank for aquatic shows is supplied from the Cranbourne, which runs off from the Tybourne (at Tyburn Gallows-tree) and from the Westbourne, which two streams conjoin close to the Princess's Theatre in Oxford Street. The Hippodrome's vast tank for aquatic shows is supplied from the Cranbourne, which runs off from the Tybourne (at Tyburn Gallows-tree) and from the Westbourne, which two streams conjoin close to the Princess's Theatre in Oxford Street.

Pardon this little geographical and riparian digression. I thought it might interest enthusiastic theatrical misanthropes to know on what aqueous foundations so many of London's playhouses are erected.

As if the wild weather had not been enough to empty the theatres and music halls, still another cause of keeping players from the play has been found in still wilder politics. These volcanoes have included several by-elections. Parliamentary and parochial, with more furious fighting and more lurid language than I remember to have experienced since I was a youth and went out lassoing voters. There have also been violent ructions in the House of Commons and terrible denunciations of the House of Lords. Now to make matters worse we are threatened with a general election, a thing which always sends the theatre shutters up, or causes the box-office to do no business except with deadheads.

And now for some description of the only two new plays which we have had at the West End since I last had the honor of mailing you. The first new production was that of The Merry Peasant, an adaptation of the successful German comic opera entitled Der Fidele Bauer. Although the original was written by the author of The Merry Widow and set to music by the composer of The Dollar Princess, the English adaptation has not yet caught on simply because its simple but quaint and tender fable and its really melodious music have been handicapped by an English libretto that was but a meaningless mosaic.

As The Merry Peasant, produced at the long unfortunate Waldorf Theatre, now renamed the Strand, is presently to have a new "book," perhaps I had better reserve fuller description until then. For the present it is enough to say that it had the great advantage of a splendid cast. The chief players comprised Leslie Stiles (recently so successful on your side), Arthur Williams, and George Gliddens (two of Britain's best broad comedians), Courtice Pounds (one of our finest singing actors), Sybil Arundale (a smart soubrette), little Mabel Wynne (a wonderful child dancer), Dorothy Monkman (a clever grown-up ditto), and that still finer actress and singer, Florence St. John. When a play falls with such a cast as that one really begins to think that there must be something the matter with it.

The other new play production was The Servant in the House, written by Rann Kennedy, of the aforesaid British Isles and so long a strong success in your States. Goodnight to them!

The Servant in the House was produced by Henry Miller and Charles Frohman at the Adelphi in succession to that powerful American drama, The Great Divide. Like that play, The Servant in the House had a magnificent first-night welcome. Also like the G. D., the press was unanimous in praise of the many merits of this occasionally unequal drama. Every journalist and every playgoer who has seen the piece is loud in praise of the author's obvious sincerity of purpose. Also all have been loudly laudatory of the splendid acting of Henry Miller as the Dralman, J. H. Barnes as the half-blind and semi-deaf blithering Blahon, of Guy Standing as the Vicar, Edith Wynne-Matthison as the Vicar's wife, Gladys Wynne as the sweet little daughter of the Dralman, and of Sydney Valentine as Manson.

And yet with all this consensus of commendation, I doubt whether The Servant in the House is likely to be a pecuniary suc-

cess in London. It may be so in the provinces and especially in the cathedral and church towns. I am hoping for financial success, however, especially as since a matinee given last Wednesday to preachers of all denominations there have been numerous seat bookings from members of the cloth. To-morrow (Sunday) many clerics are to preach on The Servant in the House. More church and stage, you see.

GAWAIN.

## JAMES O'NEILL HAS A BIRTHDAY.

James O'Neill, the hero of six thousand performances in the title-role of the Fechter version of Monte Cristo, in which he is known in almost every town in this country and Canada, yesterday celebrated his sixtieth birthday. Mr. O'Neill has been on the stage ever since his fifteenth year, beginning his remarkable career as a member of John Ellsler's famous Cleveland Stock company in 1865. He subsequently played long engagements in the companies of Edwin Forrest, Adelaide Neilson, and Edwin Booth, then starred jointly with W. H. Crane, and finally by himself. Among his most famous roles besides that of Monte Cristo were that of the Saviour in the San Francisco production of the Passion Play, d'Artagnan in the Grundy version of The Musketeers, both Pierre and the Chevalier in The Two Orphans, and Vladimir in The Danicheffs. He has now abandoned romantic roles for so-called character parts, and is playing the part of Monsignore Saracinesca in the Viola Allen production of the late F. Marion Crawford's The White Sister. It is the intention of Mr. O'Neill's managers, Lieber and Company, to star the veteran actor in a series of important character roles, after the conclusion of his present engagement with Miss Allen.

## NEW THEATRE NOTES.

The interest felt in the New Theatre by the dramatic profession itself has found proof in the number of actors, men and women alike, who have taken advantage of the midweek matinees at that playhouse to hurry uptown and inspect the theatre and watch the work of their colleagues amid such palatial surroundings. Expressions of admiration, not only for that portion of the house occupied by the patrons but for the care and attention which has been paid to the portion allotted the players, have been enthusiastic.

On Friday evening the performance of Antony and Cleopatra was delayed for half an hour owing to an uncomfortable indisposition of which Miss Marlowe was the victim. In the afternoon Miss Marlowe underwent a slight operation on her nose. The hurry of preparation for the evening performance caused the wound to bleed afresh, and it was not until a doctor had been summoned and the flow of blood successfully stopped that Miss Marlowe was able to appear.

The welcome accorded Mrs. Sol Smith at each performance of The Cottage in the Air last week quite proved the warm place that veteran player holds in the hearts of theatre-goers of to-day as well as in the esteem of the "old-timers," who remember many of the characterizations of her famous younger days.

Apocryphal of the arguments pro and con of the acoustic properties of the New Theatre, the following comment from an excellent authority as Andreas Dippel concerning the coming performances of opera comique at the theatre, is of value. Mr. Andreas said: "Regarding the New Theatre I wish to lay special stress upon the exceptional opportunity to hear light opera there under the best possible circumstances. It is a relatively small house, where all effects come out to perfection, and the intimate relation of artists and audience allows the most delicate effects their full value. Everything is calculated to contribute to the enjoyment of the performance by the audience."

Amid the most aristocratic surroundings, in a palatial box set aside for the use of one of the most prominent of the New Theatre founders, and bringing with them, it is certain, all the good luck which comes according to theatrical superstition with such an event, a litter of kittens came into being last week. The proud mother, since the removal of her distinguished family to more modest quarters, has been wined, dined and fêted by the theatre employees, spending her time away from the care of her offspring partly in the gorgeous tea-room on the balcony floor and partly in the palatial boudoir of Herr Reisenweber in the basement, where she has been treated with the generosity and respect due the harbinger of such a promising omen. At last reports, despite the richness of the fare of which they have partaken, both mother and kittens were doing well.

At the conclusion of the Saturday night performance the management of the New Theatre was able to announce that the first week of the theatre's existence had been so successful that the receipts exceeded by several thousand dollars the amount generally expected.

## INCORPORATIONS AT ALBANY.

The Malasomma Aeroplane Company Among Others

Certificates of incorporation for the following theatrical and amusement enterprises were filed with the Secretary of State at Albany the past week:

Hudson Film Company, New York; to manufacture and deal in moving picture machine films and to supply accessories for motion picture, theatrical, and operatic business, also to provide theatrical performances; capital, \$10,000; directors, Robert A. Maddock, Jessie L. Snyder, David F. Price, 1 Liberty Street, New York. Theatrical Amusement Company, New York; to build and manage theatres and other places of amusement and to present theatrical and musical productions, also to conduct a theatrical booking agency; capital, \$15,000; directors, Frederick C. Smith, 43 Cedar Street; Richard McNair, 4 Wall Street; Bernard W. Naffel, 290 Broadway, New York. The Zancig Theatre Company, New York; to own and lease theatres, etc., and to carry on a general business of conducting a vaudeville or theatrical form of entertainment, and to deal in plays, sketches, etc.; capital, \$1,000; directors, Agnes Zancig, 356 West 145th Street; Herbert H. Taylor, 353 West 145th Street; Julius Zancig, 356 West 145th Street, New York. Celtic Amusement Company, New York; formed for the production and promotion of theatrical plays and sketches; capital, \$5,000; directors, Al. McLean, 314 West Forty-sixth Street; Theodore Burr, 349 Empire Theatre Building, Broadway, New York; Edward J. Denice, 116 Clymer Street, Brooklyn, N. Y. Malasomma Aeroplane Company, New York; to manufacture airplanes and flying machines, also to maintain and operate amusement enterprises of all kinds; capital, \$25,000; directors, Albert Malasomma, 39 Washington Square; Louis Jantzen and George H. Jantzen, 660 Sixth Avenue, New York. Great Northern Hotel Company, New York; in connection with hotel business, to deal in theatre tickets; capital, \$50,000; directors, George Makepeace, Montgomery D. Coleman, J. Milton Ferry, 120 Broadway, New York. The Hayard Amusement Company, New York; have certified to the Secretary of State that the amount of its capital stock is \$10,000 and that the entire amount has been paid in. William H. Markgraf, president; J. Stuart Blackton, secretary.

## CURRENT AMUSEMENTS.

Week ending November 20.

ACADEMY OF MUSIC—John Mason in The Witching Hour—352 times, plus 9 to 10 times. ALHAMBRA—Vaudeville. AMERICAN—Vaudeville. ASTOR—Seven Days—2d week—6 to 13 times. BELASCO—Is Matrimony a Failure?—13th week—97 to 104 times. BIJOU—Closed Nov. 13. BROADWAY—The Midnight Sons—25th week—201 to 208 times. BRONX—Vaudeville. CASINO—Sam Bernard in The Girl and the Wizard—8th week—32 to 35 times. CIRCLE—Vaudeville and Moving Pictures. COLONIAL—Vaudeville. COMEDY—Walker Whitehead in The Melting Pot—11th week—83 to 90 times. CRITERION—Israel—4th week—26 to 33 times. DALY'S—Frank Daniels in The Belle of Brittany—2d week—8 to 14 times. EMPIRE—John Drew in Inconstant George—9th week—64 to 71 times. FOURTEENTH STREET—Vaudeville and Moving Pictures. GAIETY—The Fortune Hunter—11th week—83 to 91 times. GARRICK—The Harvest Moon—5th week—34 to 41 times. GRAND OPERA HOUSE—William Collier in The Priest—191 times, plus 5 times. HACKETT—Such a Little Queen—12th week—90 to 97 times. HERALD SQUARE—The Chocolate Soldier—48 times, plus 4th week—26 to 33 times. HIPPODROME—Trin to Japan, Inside the Earth, The Ballet of Jewels—11th week. HUDSON—Kyrle Bellew in The Builder of Bridges—4th week—24 to 31 times; matinees, Ruth St. Denis in Hindoo Dances. HURDIT AND SEAMON'S—Girls from Happy Land. IRVING PLACE—German Company in The Chimes of Normandy—8th time; The Braver Skin—3 times; The Rat—3 times. KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville. KICKAPOO—The Dollar Princess—11th week—72 to 78 times. LIBERTY—Mabel Taliaferro in Springtime—5th week—32 to 39 times. LINCOLN SQUARE—Vaudeville and Moving Pictures. LYCEUM—Arsene Lupin—11th week—94 to 101 times. LYRIC—William Faversham in Herod—4th week—23 to 30 times. MAJESTIC—Hert A. Williams in Mr. Lode of Soul—3d week—18 to 25 times. MANHATTAN OPERA HOUSE—Repertoire: Grand Opera—2d week. MAXINE ELLIOTT'S—Forbes Robertson in The Passing of the Third Floor Back—7th week—50 to 57 times. METROPOLIS—Parlatan Widows. METROPOLITAN OPERA HOUSE—Repertoire: Grand Opera—1st week. MINER'S BOWERY—Pollice of the Day. MINER'S EIGHTH AVENUE—Williams' Immortal Burlesques. MURRAY HILL—Pollice of the Moulin Rouge. NEW THEATRE—Antony and Cleopatra—7 to 9 times; The Cottage in the Air—4 and 5 times; Strife—2 times; opera—2 times. NEW AMSTERDAM—Adeline Gene in The Silver Star—3d week—17 to 24 times. NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—9th week—42 to 49 times. OLYMPIC—Star and Garter Show. PLAZA MUSIC HALL—Vaudeville. SAVOY—Margaret Anglin in The Awakening of Helena Richie—9th week—62 to 69 times. STUYVESANT—Frances Starr in The Eastward Way—16th times, plus 11th week—83 to 90 times. VICTORIA—Vaudeville. WALLACK'S—The Fourth Estate—7th week—50 to 57 times. WEBER'S—The Climax—97 times; plus 10th week—148 to 155 times. WEST END—The Rose of Algeria—60 times, plus 8 times. YORKVILLE—Vaudeville and Moving Pictures.

## THE ACTORS' SOCIETY

THE GENTLEMAN FROM MISSISSIPPI ILL-TREATS THE MAN FROM HOME.

The Gentleman Refuses Shelter to the Homeless One—Edward Locke Returns from Europe—Edwards Davis Adapts Oscar Wilde's The Picture of Dorian Gray to Vaudeville—Gossip.

The friendship between The Gentleman from Mississippi and The Man from Home, which began and continued with increasing strength during their long and simultaneous residence in New York, is threatened with disruption. After his prolonged entertainment in New York, Thomas Wise and Douglas Fairbanks took a visit to their friends in Boston. He was immediately "taken up" by the Bostonians, who now refuse to allow him to depart. On the other hand the Gentleman is in no hurry to leave, for his daily receptions at the Park Theatre are becoming more and more enthusiastic. Now The Man from Home left a soft berth at the Astor Theatre with the intention of spending some time at his Boston house, the Park Theatre, but the Gentleman refuses to vacate. Hence The Man from Home is refused admittance to Boston, since all the other houses are filled. Both gentlemen leased the same theatre, the Park, but owing to a complication in the terms of the lease their dates of tenancy conflict. Since possession is nine points of the law, The Gentleman from Mississippi wins out. Both sides have their supporters. The friends of the Gentleman say that he is acting as he should, for his departure from Boston at this time when his Boston friends are urging his stay, would be an ungrateful return for the hospitality which he has received there, while the friends of The Man from Home say that the Gentleman is acting in a very unfriendly way toward his homeless friend and is showing a selfish spirit. There are those who blame William Hodge for taking The Man from Home away from New York, where he was enjoying himself so completely at the Astor Theatre and when New Yorkers were so opposed to his leaving.

Edward Locke and Mrs. Locke, who have been spending several months in Europe, have returned to New York. Mrs. Locke is feeling much better than when she left. George D. Macintyre and Wilton Taylor, who have been playing a long and successful season with The Blue Mouse, will return to New York within a fortnight.

Reports are being constantly received that Harry English is scoring heavily with the W. S. Hawkins Stock company. Edwards Davis, who is favorably known for his artistic productions in vaudeville, has recorded a distinct success in his adaptation of Oscar Wilde's The Picture of Dorian Gray. The production, as well as Mr. Davis' portrayal of Lord Henry Wotton, is receiving unstinted praise. Albert Andrus is playing Frank Hardmuth in The Witching Hour with John Mason. Lucille La Verne and William Eville are with Seven Days.

The society is well represented in the New Theatre company. E. H. Sothorn, William McVay, Charles Balsar, Howard Kyle, Reginald Barlow, Malcolm Bradley, Wilfred North, and Cecil Yapp are in the company. W. D. Stone, Edith Cooke, and Leslie Stowe have been engaged to support Richard José in Silver Threads.

Pickering Brown, A. Hyton Allen, and Leon Brown are with William Faversham in Herod.

John D. O'Hara, T. Hayes Hunter, and Julius McVicker are with Lillian Russell in The Widow's Might.

Sheridan Block and Louise Muldener are receiving excellent notices for their work in The Melting Pot.

## THE BIJOU DARK.

Walter Lawrence's production, Idols, ended its run at the Bijou last Saturday night, that manager's withdrawal leaving the house dark for the time being. The next attraction therein will doubtless be Frank Lord's play, His Name on the Door, which Lawrence Mulligan has been presenting on the road for three or four weeks past. The cast will include Louise Closser, Eugene Claston, and Orme Caldara. The date for the new play's definite Broadway premiere has not been decided upon as yet.

## THEY ENTERTAIN OLD ACTORS.

Yesterday (Monday) afternoon, Nov. 15, Captain Jack Crawford, known as the "poet scout," visited the Actors' Fund Home, West New Brighton, Staten Island, N. Y., and entertained the guests therein with talks and recitations from his own works. Today the guests at the Home will enjoy a tea at the invitation of the Twelfth Night Club at that society's rooms.

## JOSEPH MURPHY MARRIED.

William Lawrence Murphy, known on the stage as Joe Murphy, Irish comedian, was married in San Antonio, Texas, to May Frymier, whose stage name is May Firmer. Mr. Murphy is one of the wealthiest actors in America.



# PROFESSIONAL DOINGS

On Sunday evening, Nov. 21, at 8.30, at Codrington's Restaurant, 767 Sixth Avenue, the Socialist Dramatic Movement will hold a dinner and meeting. Herman Bernstein will speak. The general subject will be "The Russian Drama and the Works of Leonid Andreyev." Julius Hopp will preside.

Otis Skinner in Your Humble Servant and Francis Wilson in The Bachelor's Baby will come to New York during New Year's week.

Evelyn Howard, of The Motor Girl company, who was shot in Washington three weeks ago by her husband, was discharged from the Casualty Hospital, Washington, yesterday. She returned to New York.

Flora Parker, of The Girl and the Wizard, celebrated her birthday anniversary Sunday by taking the children in the play on a picnic.

The Appellate Division of the Supreme Court affirmed Saturday the verdict for \$1,237 against Mrs. Leslie Carter, who was sued by Mrs. Anissa E. Herman last March for costumes to be used in La Tosca and Camille. Mrs. Carter's defense was that the costumes were not made according to order and that she had to pay \$800 for suitable alterations.

Orme Caldara has been engaged by Henry B. Harris as leading man for Grace Elliston in Jacqueline.

The members of the Eastern Graustark company were entertained Nov. 9 at Louisville, Ky., by Mr. and Mrs. A. Des Rochers (Mildred Claire) in honor of the second anniversary of their marriage. The couple were presented with many presents. Among those present were E. H. Lester, Atkins Lawrence, J. E. Coultis, of the Southern Skies company, Francis J. Gillen, Fred McGuirk, Lester Lingle, F. J. Epstein, Dick Barrows, George Lamon, Eda Von Luke, Brockwell Calder, Joseph Gonyen, and Muriel Bishop.

Anna Lee, who usually plays the minor role of the stenographer in The Ringmaster, took the leading role at Los Angeles on two hours' notice. Miss Lee had to arise from a sick bed to take the place of Alice Weeks, who was too ill to appear. She made a most favorable impression.

Margaret Illington was married Nov. 13, at Reno, Nev., to Edward J. Bowes, of Tacoma, Wash.

The Gaelic Society of New York will present two Irish plays, Colthir ni Houlihan, by William Butler Yeats, and Spreading the News, by Lady Gregory, next Thursday evening in Carnegie Hall.

Vice-President Sherman and four friends attended Frank Daniels' performance of The Belle of Brittany at Daly's Theatre Wednesday night.

Marie Tempest's American season in Penelope will begin Monday, Dec. 13, at the Lyceum Theatre. Her London company will be brought to America.

Katharine Gemmill has been engaged by the Shuberts to understudy the leading soprano role, that now assumed by Edith Decker, in Havana.

Harry Lindlay, the business-manager of the Circle Theatre, has resigned that position and rejoined the staff of Liebler and Company.

Augustus Pitou has arranged to bring Chauncey Olcott to New York in January, when he will appear for the first time in New York in Ragged Robin, a play favorably passed upon by theatregoers on the road.

Joseph Weber has filed attachment proceedings against the Grace Van Studdford Opera company for \$1,050, which he alleges is due him for arranging the company's route.

Ada Gordon, of The Three Twins company now at the Boston Theatre, Boston, was married Thursday afternoon to Lieutenant Carlos J. Stobrand, of the United States Engineer Corps, in Washington, D. C. Alexander Genee, uncle of Adeline Genee,

who is now appearing in The Silver Star, sailed for Europe Saturday.

Clara Lipman will produce a French comedy, La Mariage d'Étoile, by Bisson and Thurner, Dec. 20. The title has been changed to Marjorie's Mother.

The Fires of Fate, Conan Doyle's new play, opens at the Illinois Theatre, Chicago, Dec. 6.

Kyrie Bellew's tour in The Builder of Bridges begins Dec. 8. Mr. Bellew will return to the Hudson Theatre next September in a new play.

Grace Elliston will appear at Worcester, Mass., Nov. 29, in Jacqueline, a new play by Harriet Ford and Caroline Duer.

Willard Mack, of the Willard Mack Stock company, Salt Lake City, U., has replied to an attack made on him by the *Herold-Republic* in regard to the condition of his stock company. The newspaper made the statement that "a depleted exchequer threatens the disruption" of the company. Mr. Mack offers to prove by consultation of the books at the Grand Theatre that the company has suffered only one losing week since Aug. 29. The members of the company support Mr. Mack by certifying that they have received their salaries up to date (Oct. 16).

The first performance of The Next of Kin, Charles Klein's new play, will take place at Atlantic City, Nov. 25. It will then go to Chicago for a run.

Nora Bayes and Jack Norworth were denied permission by the Appellate Division of the Supreme Court, Friday, to appeal to the Court of Appeals from an injunction restraining them from appearing under any management than that of Florenz Ziegfeld.

The Bridgeport Theatre Company has leased the Lyric property in Bridgeport, Conn., for ten years, with an option of renewal for ten years more, to W. J. Counihan, owner of the Opera House in Plainfield, N. J., and the Majestic Theatre at Perth Amboy, N. J., and to J. M. Welsh as representative of Cohan and Harris, New York.

Arnold Daly opened his season in the new Paul Hervieu play, Know Thyself, at Atlantic City, Nov. 12, under the management of Liebler and Company. In the cast with Mr. Daly were Muriel Hope, Louise Rutter, Norman Tharp, Arthur Forrest, and Vincent Sternord.

Fannie E. Johnson has made a profound success this season in a dramatization of Bertha Clay's novel, "Her Dark Marriage Morn." Miss Johnson is starring under the management of W. F. Mann, of Chicago, who has given the play a fine mounting and his star a capable company, including Maudesse De Vere, Dora Mitchell, Viola Bancroft, and Messrs. G. Walter Thompson, Thomas W. Keeney, Patrick J. Butler, Ted Woodruff, and Orrin E. Dibble.

Isadora Duncan will close her season in America in December and will return to Europe.

William Currie, a theatrical manager and partner of George H. Broadhurst, the playwright, is ill with typhoid fever.

J. C. Williamson has acquired the Australian rights to Arsène Lupin.

William Faversham has purchased a new American play by Charles Sommers, of Indianapolis. He expects to produce it in New York and Chicago simultaneously.

Constance Crawley, who is now starring in Justification, will come to New York after a brief Chicago engagement.

George Heban's vaudeville sketch, The Sign of the Rose, will be expanded into a three-act play next season.

Owing to Frank Daniels' success with The Belle of Brittany, he will confine himself hereafter to the Americanization of London musical plays. At the end of each season he will go to England to make his selections.

The Victor Lithographic Company of New York has been declared bankrupt, with liabilities of \$13,356 and nominal assets of \$7,657.

Jacqueline, a new play by Harriet Ford and Caroline Duer, will be produced before the holidays by Henry B. Harris. Grace Elliston is to be the featured player.

Kate Rolla, formerly in grand opera and more recently in The Girl from Rector's, has been engaged for Miss Molly May, a new musical play by Julian Edwards, soon to be produced by Alfred Aarons.

Caro Roma, the composer and prima donna, has begun her series of recitals. Reports indicate that she is meeting with much success throughout the West.

Rumor has it that Max Anderson has given up all his theatrical interests in the East and hereafter will confine himself to the West, from Pittsburgh to San Francisco.

Henrietta Crossman in Sham will begin her engagement at the Academy of Music Dec. 4.

The Chocolate Soldier will return to the Lyric Theatre Nov. 22.

J. J. Kennedy has announced the first performance of his play of Canadian life, In the Blood, for South Bend, Ind., by the stock company at the Indiana Theatre.

Una Abell-Brinker gave a delightful performance of Carmen at the Nesbitt Theatre, Wilkes-Barre, Pa., Nov. 8. The local press says "it was the best ever given in Wilkes-Barre."

Sir Thomas Lipton was entertained by Benjamin J. Greenhut Monday evening, Nov. 8, at a theatre party in the New York Theatre. American and Irish flags adorned the two proscenium boxes which the party occupied.

A decree of divorce was granted to Mrs. Mary S. Lowe Nov. 8 from J. Allen Lowe, the playwright and author of The Isle of Spice and The Defender.

The Teatro de la Zarzuela, a high class comedy house in Madrid, was burned last week.

The manager of the stock company at the Chestnut Street Theatre, Philadelphia, has issued an attractive little book called "History of the Talk of the Town," which is a review of the Orpheum Players at the theatre.

William Gillette will be the Collier of the Lamba Thanksgiving gambol.

Pearl E. Abbott, a member of A. H. Woods' The Queen of the Secret Seven company, has been granted a divorce from James A. Smith.

George A. D. Johnson, the well-known actor, has just arrived from Panama, where he was employed by the U. S. Government as a mechanical engineer, his profession before he became an actor. Mr. Johnson in the discharge of his duties sustained serious and painful injuries, causing heart and lung trouble. The actor is now on the road to recovery and would gladly welcome his old friends and associates at the New York Hospital, where he is convalescing.

Maude Leone has just closed a successful engagement of eight weeks with the People's Stock company in Chicago. This is the fourth stock star engagement she has played within the past year. The four engagements were with the Burwood in Omaha, the Lester Longman in Kansas City, the Lyceum in Duluth, and this season the special eight weeks in the Chicago company. Miss Leone will rest at her home in Omaha until the new year.

A Dry Town has closed its tour.

Frank DeKum, who has been playing in The Revelers, will have the leading role in Jenny, the new play for Countess Venturini.

Galwey Herbert is playing the light comedy role in Mr. Hopkinson played in the London production of the farce by Grahame Brown, who is now leading man in Israel, at the Criterion.

The Willard-Mack Stock company has re-engaged Arling Alaine to play second business at Salt Lake City, U.

Booth Tarkington and Mrs. Tarkington and Harry Leon Wilson have taken apartments in New York for the winter. Mr. Tarkington and Mr. Wilson will soon begin

work on their new plays which have been contracted for.

Walter S. MacPhail, Minnion correspondent at New Bedford, Mass., was re-elected treasurer of the reorganized New Bedford Baseball Association, Inc.

Herbert Frank is now playing Oswald Yorke's former role in George W. McGregor's production of The Stronger Sex.

Mrs. Lou Bates, the playwright, is collaborating with Charles Dickson on a new play.

An excellent revival of The Prisoner of Zenda was given at the Crescent, Brooklyn, last week, with George Alison in the dual role, Alice Fleming as Flavia, Arthur Buchanan as Sapt, and Gertrude Rivers as Antoinette de Mauban.

Ruth St. Denis will begin her series of matinees in Hindu dances at the Hudson Theatre, Tuesday, Nov. 16.

At the close of his four weeks' season at the Lyric William Faversham will start on tour with Herod.

Before and After, an adaptation from the French by Leo Ditrichstein, will be given by the sophomores of Columbia University at the Waldorf-Astoria next month.

Charles Van Studdford has become Mrs. Leslie Carter's business manager. Mrs. Carter is now appearing in Vasta Herne.

McLain T. Gates is recovering from a severe attack of typhoid pneumonia at San Antonio, Texas. Mr. Gates was formerly with LeComte and Fleisher's attractions.

The Shriners of Rutland, Vt., will include a theatre with a seating capacity of 1,800 in their new temple. There will be one balcony and four boxes. The stage will have eight dressing-rooms and a greenroom. The scene loft will be high enough to allow all scenery to be drawn up without rolling. The theatre will have a dome ceiling, which will be studded with a myriad of electric lights. The color effect will be Nile green and light cream.

Julius McVicker has replaced Walter V. Pennington and is now playing the role of Hamilton Broad with Lillian Russell in The Widow's Might.

As Leonard Shepherd, who was playing Shylock and Caliban here last season, has had an offer which he has accepted to appear as Richard III, Shylock, Hamlet and other Shakespearean characters from his repertoire on the London vaudeville stage, he will probably not return to the United States this season.

Adele Ritchie, suffering from an uncomfortable attack of tonsillitis, played her role on tour last week in The Motor Girl only with the greatest difficulty.

Ralph Herr is said to be negotiating for a play called Don, in which he intends to abandon vaudeville, in which he is now playing a temporary engagement, and take to the legitimate comedy fields.

Mr. and Mrs. Sam H. Harris and Mr. and Mrs. Meyer W. Livingston left last week for a two weeks' stay at French Lick Springs, Ind. Mr. Harris took a number of important manuscripts with him which he will read on his holiday.

The new George M. Cohan Theatre, at Broadway and Forty-third Street, will have many innovations to promote the comfort of playgoers. One improvement designed by Sam Harris is an usher call connected with every seat, so that a patron may call an usher by pressing a button.

Elita Proctor Otis resumed her former role in The Girl from Rector's at the Walnut Street Theatre, Philadelphia, last night.

Cyril Scott and Georgia Caine are among the most recent and important players engaged for The Goddess of Liberty, soon to be seen at Weber's.

More than three thousand applications have been received for tickets to the professional matinee of The Fortune Hunter at the Gaiety Theatre next Thursday afternoon.

## LETTERS TO THE EDITOR.

### An Actor's Suggestions.

To the Editor of The Dramatic Mirror:

Sir—The work of one engaged this season reviews memories of those that have elapsed—some pleasant, many the reverse. Changes for the better are constantly occurring, and it remains for members of the profession to aid in correcting evils that still exist, some of which result from, we will say, negligence; and now is the psychological moment.

I have been an observer for years of the grant courtesy accorded members of the profession at very many hotels, designated as first-class, where we come in direct competition with that other class of traveler known as "commercial." With few exceptions the latter secure the best rooms, and at the same rate we pay. Invariably members of the theatrical profession are relegated to small side rooms or to the top floor, commonly known as "actors' row." If you can sneak in without it being known you are an actor you sometimes are treated with more consideration. In any case you must appear grateful for being permitted to be a guest of the hotel. Such hotels should be black-listed and members of the profession advised of the fact. This should enforce courteous treatment. Same method should be applied to hotels charging exorbitant rates and giving little in return. We can learn that much from the "commercial travelers." They utilize this system effectively.

Hotel proprietors have assigned many reasons for lack of desire to cater to members of the profession, and their contention is legitimate,

although discrimination should be exercised. A reason for placing all on one floor—usually the top—is that the other guests will not be disturbed. This is reasonable. Our hours are different from those in other walks of life. Since we are guests in a public hostelry we should realize that others have paid for the same privilege that we might like to enjoy, and there is a reasonable time for entertainment, and it should always be decorous. Constant ringing of bells, changing rooms, general fault finding in dining room, loss of towels and soap—these are other reasons assigned. Good ones.

Members of companies will enter dining-rooms, indulge in boisterous laughter and talking, and I have heard the remarks arouse me. At such times I would have been ashamed to admit I was one of them. For the actions of a few the entire profession must bear the opprobrium. Nor can we altogether blame the hotel proprietor who takes an exception to this, existing fact. A constant talking of "shop" is not interesting to the uninitiated; nor are your opinions paramount. Nor is it necessary to proclaim, by attire and manner, that one is a member of the theatrical profession. Better let it be discovered. It makes one all the more attractive. It certainly does not cheapen.

I vain would enter a plea for cleaner dressing-rooms and stages, an absence of profanity and properly placed lights in dressing-rooms, and a sufficient number of them. Frequently there is only one light in the centre of a dressing-room, and nowhere near the glass. It is impossible to make-up by its aid, and the strain is injurious to sight. The glasses are often like pieces of polished tin. Then the stage entrances are

often down miry alleyways, with no sidewalks and insufficient light. Why should members of the profession be forced to submit to such abuses? We are used to comfortable surroundings and have good homes. Good, wholesome, clean surroundings are conducive to good performances. No carpenter fancies putting up scenery when there is lack of space, and no member of the profession relishes playing in dirt begrimed surroundings; certainly the women of the profession do not feel like facing positive ruin of gowns on a stage that reeks with an accumulation of unsanitary refuse. Speaking of unsanitary conditions, theatres should be regularly inspected by a representative of the boards of health, who will see that evils are corrected promptly. Too little regard is paid to proper sanitation and the comfort of the people on the other side of the curtain line. The auditorium may be warm, but it is not necessary that the actor should be.

Members of the profession should help managers of theatres who endeavor to keep dressing-rooms clean. I have seen newly papered rooms covered with "Regards from Tottie to Cough-drop," advertisements for music, cornets, acrobats, streaks of colored grease-paints and marks from matches. Even the electric bulbs do not escape, for many will heat grease-paint on them. I have had mirrors taken from dressing-rooms before the performance closed because the manager of the house had previously lost them by theft. (Fortunately I always carry my own mirror and lamps, so am independent.) Incidentally, I would like you to know that the I. A. T. S. E. and T. M. A. had taken up the question of profanity and expectation, and

loud talking incidental to setting scenes and between acts. It would also be well for members of companies to realize that they can set a mighty good example by practicing abstinence also. Co-operation back of the curtain line will also produce better results, promote and retain a refined atmosphere, and help to remove the professional prejudice existing between the stage hand and members of the profession.

Resolutions as to professional conduct are always in order. Members of our profession can best help themselves and elevate their calling by abstaining from those things which detract and by their public demeanor attract the good thoughts of all.

EDWIN MORRANT.

### The Sixth Sense.

To the Editor of The Dramatic Mirror:

Sir—Emmet Corrigan's article on "The Actor's Sixth Sense" has called forth these few lines. The sixth sense that Mr. Corrigan alludes to is really the telepathic sense, and has an organ of its own like the other senses. It is located in the centre of the brain, and is known as the pineal gland. It is reddish gray in color and shaped like a pine-cone.

Scientists dismiss this little organ as "not understood," but all occultists have known its use for ages.

Study the occult, but not the mystic—that way danger lies.

In occultism will be found the only explanation of some of the problems that have baffled the greatest scientists of this century.

MARY KNOX.



# THE AMERICAN STOCK MANAGER

"That exemplary theatre in Boston"—such was William Dean Howells' phrase in speaking of the Castle Square Theatre in that city. That theatre, the home for a dozen years of a stock company, might indeed have been an exemplar, since from its pattern similar organizations in all parts of the country have been born. There were



Percy G. Williams.

earlier stock companies, to be sure, but few struck the paying level as soon or as surely as did the Castle Square, and its money-making capacity has continued practically without interruption since the date of its opening under a stock company policy, May 8, 1897. In searching for a policy to imitate, stock company promoters sought one which had been tried and found profitable to its owners and popular with its patrons alike, and they found such in that under which the Castle Square Stock Company was inaugurated. The stock company system in this country in the form in which one now finds it and differing radically, of course, from the fashion the stock system took in the days when the best company in each important city was a permanent one and only stars travelled, has had its best growth only in the last dozen years. It is now at its apogee. And it is because the Castle Square Theatre had its birth at the first signs of the growing importance of the then more uncommon policy, and because its career since its beginning contains all the elements, features and growing changes of that policy, that it comes first to mind as the example of its kind.

The men promoting the stock company system when the field began first to look golden to those interested in theatrical affairs were recruited from various branches of the business. Stock company managers who are now reaping harvests look back upon the days when they were vaudeville managers, leading men, advance agents and even real estate brokers, with amazement that they ever could have been content with the comparatively small pecuniary returns accruing from those positions. The required qualifications for a successful stock company manager are numerous and the men now safely launched in that portion of the amusement business are a capable and efficient lot.

On the Pacific Coast the best known figure among stock managers is easily Fred Belasco, the manager of the Alcazar in San Francisco and the Belasco in Los Angeles, and the brother of David Belasco. Fred Belasco is reckoned among the shrewdest and most capable men familiar with stock company conditions in that part of the country, and his organizations are among the best of their kind. From their ranks have come many notable players. The plays produced are the standard successes with which New York is familiar, and occasionally a new play has its first performance at Mr. Belasco's hands. It was at Mr. Belasco's Alcazar that Francis Powers' wonderful little Chinese tragedy, *The First Born*, had its first presentation. It ran there for fourteen weeks of heavy business, a proof that Fred Belasco has something of his brother David's happy faculty for "picking winners." Among the players identified at different times with Mr. Belasco's company are Lewis Morrison, George Osbourne, Barton Hill, Dorothy Dorr, Laura Hope Crews, Margaret Wycherly, Lillian Lawrence, Florence Roberts, J. B. Polk, Beatrice Leib, Gertrude Tiddall, Hugo Toland, May Buckley, Francis Powers, Adele Belgrade, Walter Belasco, John Craig, Joseph Kligour, Eugene Ormonde, John B. Maher, James E. Wilson, Mrs. Bates, the mother of Blanche Bates, Charles Millward, Susanne Santje, Gertrude Lyons, Ernest Hastings, Frederick Paulding, Adelaide Fitzallen, Lila Converse, Lucius Henderson, M. L. Alsop, Bertha

Creighton, Frances Starr, Harry Hilliard, Ernest Glendinning, Charles Waldron, White Whittlesey and Juliet Crosby.

Another man well known in the West for the really good presentations of standard drama he has made through the medium of the stock company is Timothy Daniel Frawley. Mr. Frawley is himself an actor of much experience and ability, and before launching a company of his own, in about 1895, had appeared throughout the country with many prominent stars and attractions. With a capital of sixty dollars, after the expenditure of all he had for his preparations, he presented an organization of his own at the Marquam Grand Theatre, Portland, Ore., March 18, 1895. His first production was *The Senator*, and this he followed with several of William H. Crane's and David Belasco's successes. Shortly afterward he opened a San Francisco season at the new Columbia Theatre and his success along the Coast was immediate and certain. Blanche Bates, before the East knew her, was a member of his organization. Frank Worthing, too, was a member of his forces. In the territory familiar with his presentations he stands for all that is painstaking and artistic in his field.

In Boston the destinies of the Castle Square Theatre Company are now controlled by John Craig, and that they could not be in better hands is proved by the progress and profit the organization has made, artistically and financially, since he assumed its ownership. Mr. Craig is not alone a capable actor, but he is a thorough business man, a combination rare in theatrical walks. He essays leading roles even while he retains active management of all the branches of his successful venture. He is still a young man and it would be interesting to know how he would have progressed had he followed the leads of Mr. Faversham and Mr. Hackett and entered the field of the actor-manager-producer in the way in which those two leading men did and apart from the stock company field. He has all the requisites from the business point of view, and at the time of his retirement into his present field he was fast winning an excellent footing as a leading man, with Mrs. Fiske and Mary Manning for instance, of admirable and artistic methods. From the Castle Square Theatre Company, either during Mr. Craig's administration or before, have come such players as Lillian Lawrence, Nina Morris, Edmund Breese, Frances Starr, Leonora Bradley, Marion Chapman, Marion Ballou, Elfrida Lasche, J. H. Gilmour, Mary Young, Charles Mackay, Mary Saunders, Kate Ryan, Howard Hall, William



John Craig.

Courtleigh, Hallett Thompson, John Sainpolis, Gertrude Berkeley, William Humphrey, Lizzie Morgan, Horace Lewis, John T. Craven, Lindsay Morison, Lavinia Shannon, Izetta Jewell, Thomas MacLarnie, Jane Irving, Alexia Durant, Giles Shine, Eva Taylor, James L. Seeley, Frank Sheridan, Corona Riccardi, Tony Cummings, Leonora Ginto, James O. Barrows, Grace Atwell, Lisle Leigh, Maude Odell, W. C. Masson, Fanny Addison Pitt, Hope Ross, Alban W. Purcell, N. H. Fowler, Mary Hall, Robert Elliott, John J. Geary, L. J. Seeley, Jennie Kendrick, Theodore Friebus, Wilfred Young, Donald Meek, Beverly West, Mabel Colcord, Bert Young, George Hassell and Gertrude Binley. Mr. Craig's offerings since he has assumed control of the theatre have included Shakespearean revivals and musical productions of the type of *The Circus Girl*, problem and "society" plays and dramas at the moment in the public eye—and all have been well done.

Here in New York the stock company system has thrived and flourished apace in

past years, although at the present time it has been driven by the lack of available theatres across the bridge to Brooklyn. There the stock companies are nearly as numerous as the churches. Percy Williams, one of the strongest figures in the vaudeville situation, has more than a little knowledge of the stock company business,



Mrs. M. G. Spooner.

and has proved it by his conducting of his Crescent Stock Company in Brooklyn. The names of scores of prominent players have been included on Mr. Williams' rosters from season to season, and the class of plays which he sees fit to present are of the best. No mention of important stock managers would be complete without including Corse Payton. Mr. Payton's Brooklyn organization has made a great deal of money for its owner and given a great deal of pleasure to its patrons at reasonable prices. The company is always kept at a good standard by Mr. Payton, who is always adding to its strength whenever a player's methods please him. Mrs. Mary Gibbs Spooner, too, is a stock company figure temporarily out of the Brooklyn field, but whose departure after the unfortunate Park Theatre fire is so recent that she is easily remembered and greatly admired by the hosts of patrons to whom her company gave pleasure. Edna May Spooner and Ceell Spooner are two important recruits from their mother's company, in addition to numerous others since heard from prominently in other organizations.

There are other men throughout the country who have found this branch of amusement business profitable to themselves and pleasing to their patrons. Their work is a commendable one and the success or failure of the various enterprises is proof of their quality. The good ones seem assured of success and the poor ones reach deserved failure. And on the men at the helm depends a great deal. There are a few men who have embarked temporarily into the stock company field, including Will Page, Charles Emerson Cook, and a dozen or so others who make hay while the summer sun shines, but who retire to their "legitimate" labors during the regular winter season, who have given such promise in their temporary ventures that for the stock company cause one could wish their profits would tempt them to remain in the field permanently. And looking at the permanent stock company from another point of view, the artistic one, one must not overlook the fact that the stock company, for the young player, is the best school of acting in the world. For there, indeed, an actor, "in his time plays many parts."

## THE ACTORS' FUND FAIR.

The committee in charge of the preparations for the Actors' Fund Fair, to be held next May at the Seventy-first Regiment Armory, is already busily at work. Several prominent actresses during the past week have received letters, of which the following is a copy:

"DEAR MADAME:—The treasury of the Actors' Fund of America has become sadly depleted. Something radical must be done to replenish it, or the good work which has been carried on by the fund for the past twenty-eight years cannot continue. The demands for assistance are constantly increasing. A fair to be held on the above date at the Seventy-first Regiment Armory

has been decided upon as the best method of bringing about the much desired result.

"In arranging for this laudable enterprise it would seem appropriate to name the various booths after the most prominent women on the American stage of to-day. Twenty-five names have been selected, of which yours is one.

"The booths will be of a novel and artistic nature and will cost to erect \$300 each. I am writing to ask if you will help meet this outlay by contributing toward the cost of the booth that will bear your name.

"May we hope that you will aid us in our endeavor to make this fair worthy of the cause for which it is intended?

"Very truly yours,  
"CHARLES BURNHAM."

## DRAMATIC GUILD'S PLAY.

The American Dramatic Guild, of which Frank Lea Short is president and the purpose of which is to give unknown playwrights of promise an opportunity to present their work on Broadway, is to give its first performance at the Comedy Theatre on the afternoon of Nov. 26. The name of the new play or the players to appear therein have not yet been announced.

## GRAND OPERA NOTES.

The Manhattan Opera House opened Nov. 8 with Jules Massenet's *Herodias*. Madame Cavalleri sang the part of Salome. Henriquez de la Fuente conducted. Madame Cavalleri will make her first appearance in the title-role of *Carmen* on Thanksgiving night. Mr. Zenatello will be heard here for the first time as Don Jose.

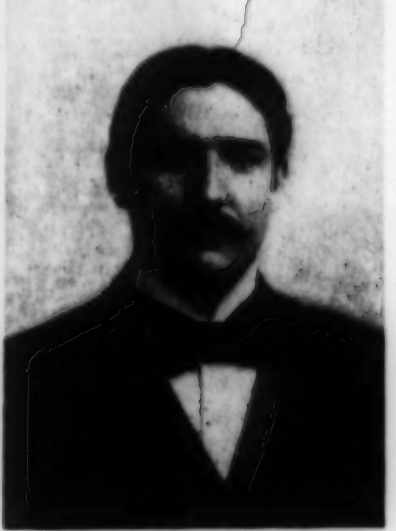
Madame Sembrich gave a song recital at Carnegie Hall Tuesday afternoon, Nov. 9. A large audience enjoyed the lengthy programme.

La Traviata, at the Manhattan Opera House Wednesday night, marked the American debut of the Irish tenor, John McCormick, and the re-entry of Madame Tetrazini. Mr. McCormick made a favorable impression.

The first opera comique of the Manhattan season will be Lecocq's *La Pille de Madame Angot*, which will be sung to-night. The second opera comique will be *La Mascotte* and will be given Saturday night.

The Philharmonic Society began its historic cycle of music at Carnegie Hall Wednesday night.

The International Grand Opera company, F. M. Norcross, manager, will close its season of thirty-four weeks at Houston, Tex.,



T. Daniel Frawley.

Nov. 13. This company, numbering seventy-five people, opened in Montreal on March 4 at His Majesty's Theatre, played Canadian and United States tours and jumped to San Francisco for six weeks' engagement during June and July. It continued through the Summer at Los Angeles and the Northwest cities, Salt Lake and Denver. The company returns to New York to take up a tour of the East.

Aida was sung at the Manhattan on Friday evening, Madame d'Alvarez appearing as Amneris, Mr. Grosia as the King, Mr. Zenatello as Rhadames, Mr. Sammarco as Amonasso, M. Vailier as Ramfis, and Madame Marguerite Masarin made her debut as Aida. This singer created a most favorable impression, as she is an admirable dramatic soprano.

## JULES GOODMAN'S NEW PLAY.

William A. Brady will soon produce a new play, *Mother*, by Jules Eckert Goodman, author of *The Man Who Stood Still* and *The Test*.



## THE DEATH OF LOUISE ALLEN.

An Actress of Exquisite Humor, a Weber-Field Favorite, Succumbs to Heart Failure.

Louise Allen-Collier, the wife of William Collier and herself an actress of ability and a comedienne of delightful humor, died at her home, 162 West Ninety-sixth Street, last Tuesday afternoon. Mrs. Collier complained of feeling ill on Monday, and at noon on the following day she suffered an attack of heart failure. She died a few moments later. With Mrs. Collier at the time of her death were her mother, Mrs. R. Allen, and her sister, Rieca Allen. William Collier, playing at the time at Lewiston, Me., was notified.

Louise Allen was born in New York city thirty-six years ago and made her earliest appearance on the stage at Niblo's Garden in June, 1885, as Bessie in Around the World in Eighty Days. Three years later, still in her early teens, she was seen at the Academy of Music in Mazurka, and returning to Niblo's Garden she later played Pepita in Matilda Sandori. In 1889 she appeared at the Windsor Theatre in The Spider and the Fly. At the Garden Theatre in September, 1890, Miss Allen made her first substantial New York success, playing Ellen in Doctor Bill. At the old Park Theatre in November, 1891, she was the Sybil Cervere in Hoss and Hoss, one of a cast which included William Collier and May Yobe. When Mr. Collier scored such immediate success at the time of the original production of The Man from Mexico at Hoyt's in April, 1897, Miss Allen was the Clementina Fitzhugh. In Collier's own play, Mr. Smooth, produced at the Manhattan Theatre, Sept. 2, 1899, Louise Allen played Vera Vane. Her next important role was that of Agnes Colt in Augustus Thomas' comedy, On the Quiet, presented at the Madison Square Theatre, Feb. 11, 1901, a play in which William Collier scored one of his most profitable successes. On March 20, 1902, at the time of the first production of Martha Morton's play, The Diplomat, at the Madison Square Theatre, Miss Allen played Daisy Darling. Others in that cast, besides Mr. and Mrs. Collier, were Edward Abeles, Erienne Girardot, John Saville, Isabelle Truphart, Richie Ling, Nannette Comstock, and Morgan Coman. At the time of the opening of the 1902-1903 season of the famous Weber and Fields organization at the Weber and Fields Music Hall, William Collier, Louise Allen, and Charles A. Bigelow were engaged to further strengthen a group of comedians and singers which already included what was undoubtedly the greatest "all star" company ever gathered together in New York. Miss Allen made her first appearance with the company as Mary MacPain in Twirley Whirley, in which role she gave an excruciating burlesque of the then much discussed Mary MacLane. The cast included Lillian Russell, Fay Templeton, Peter Dalley, Joseph Weber, Lew Fields, Charles A. Bigelow, Mabel Harrison, Will Archie, May Mackenzie, Carrie Bowman, John T. Kelly, Frankie Bailey, and Bonnie Maguire. On Nov. 8, 1902, Miss Allen appeared as Lady Bumm in Humming Birds and Onions, a burlesque of the typical Weber-Fields variety on John Drew's play, The Mummy and the Humming Bird. On Dec. 18, 1902, she was seen as Mrs. Bright in The Stickiness of Gelatine, a travesty on Clyde Fitch's play, The Stubbornness of Geraldine, in which Mary Manning was then appearing at the Garrick. When Weber and Fields produced the burlesque, The Big Little Princess, a travesty of Mrs. Burnett's The Little Princess, Miss Allen appeared as the Little Princess, Millie James, at the time, at the Music Hall. Feb. 29, 1903, Mrs. Allen appeared as the funny Mrs. Patmichael.

Her next appearance was made at the Princess Theatre in April, 1903, as Mistress Barbara Elverson in Tom Gallon's and J. M. Lion's one-act play, The Man Who Stole the Castle, a certain rascal preceding George Arliss' comedy, There and Back. With Miss Allen in the little play appeared Aubrey Boucault, Nestor Lennon and Augustus Cook. In September of the same year she played Maudie Cortland in Eugene Presbrey's play, Personal, at the Bijou, with William Collier and George Nash. On Oct. 8, 1903, at the Bijou, she was seen as Cecelia in Are You My Father? an arrangement by Ernest Lacy of Captain Marryat's "Japhet in Search of a Father." This was followed by her appearance as Esmeralda in the revival of George Broadhurst's play, A Fool and His Money, at the Bijou Oct. 22, 1903. William Collier in the revival played Jameson Lee Finney's original role and Miss Allen as the sooty-faced slave who aspired to be "a nice enter" because she had been told the habit made one's eyes large and beautiful, was droll indeed. Then followed, beginning April 14, 1904, Mr. Collier's run at the Criterion Theatre in Richard Harding Davis' play, The Dictator, in which Miss Allen played Señora Juanita Arguilla. Since that engagement her appearances have been few. She played a short special engagement with Producer's Fifth Avenue Theatre Stock company in September, 1905, appearing as Miss Goddard in a revival of The Climbers, for which Amelia Bingham had been secured to play her original role. On Aug. 30, 1906, she was seen as a member of Lew Fields' company in About Town at the Herald Square Theatre. Later she essayed a vaudeville tour in a sketch called Not Far from Broadway. She was a player of no small talent,

possessed of an exquisite sense of burlesque and clean humor, a woman of distinction in the theatre and charm in private life.

The funeral took place Friday at the late home of the deceased, 162 West Ninety-sixth Street. Only the members of her family were present.

### HENRY DONNELLY MUCH IMPROVED.

Henry V. Donnelly, the well-known comedian, who has been critically ill in his apartment in West 145th Street, is much improved. Mr. Donnelly's condition has been causing much anxiety. He is suffering from Bright's disease. Mr. Donnelly's last appearance in New York was in The Waltz Dream at the Broadway Theatre. Last season he appeared in Chicago in The Family. He is one of the best known comedians on the American stage.

### A NEW LEGAL POINT.

The Shuberts have obtained an injunction restraining Nance O'Neil from rehearsing with David Belasco till the settlement of a suit instituted by them to prevent her from appearing under any other management than their own.

### TRAHERN OPENS IN TEXAS.

The Trahern Stock company opened in San Antonio, Texas, Sunday, Nov. 14, to big business. Mr. Trahern's season of twenty weeks in that city begins in the most favorable conditions.

### THE RECORD OF DEATHS.

G. F. Mosseman, who died in New York Sunday, was for several years American representative of Gilbert and Sullivan and was prominent in theatrical circles during the vogue of Gilbert and Sullivan operas. Of recent years Mr. Mosseman had acted for Charles Frohman in the capacity of arranger and supervisor of all transportation. He was a member of the Friars' Club. He leaves a widow.

Raymond C. Chase, who died at Chicago Nov. 8, will be remembered as the first Bud Hicks in The College Widow. He had also appeared in Jerome A. Poor Man, The Child Wife, Cardinal Richelieu, and Banished by the King. Mr. Chase retired from the stage a year ago and engaged in the automobile business. He was born in Shenandoah, Ia., thirty-two years ago. He leaves a widow.

Jean Williams, who died recently in Brooklyn, was an advance agent and theatrical business manager before he withdrew from theatricals to engage in the manufacturing business. He had been associated with the late Fanny Davenport and with Liebler and Company.

Walter Hyde, who was killed in Georgia last week, was an attaché of Barnum and Bailey's Circus. His home was in Brooklyn.

Otto Rehfeldt, who died last week in New York, was for sixteen years in partnership with Adolph Susskind in conducting Terrace Garden, a German resort.

Martha W. Bernard Shaw, who died at New York Nov. 8, was the wife of Brinsley Shaw. She was a non-professional.

### PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, Washington, D. C.

Hosina; sketch in one act. By G. Farfan and J. Perez-Lopez.  
Bugged Path; The; one act drama of Russian revolutionary life. By David M. Burne.  
Buy Blas; By Victor Hugo; with introductions and notes by Kenneth McKenzie.  
Sans Culotte; The; romantic comedy in one act. By G. Grevy.

Santa Claus' Dilemma; whimsical musical Christmas comedy. By D. M. Henderson, Jr.  
Savior of Raymond; The; society play in three acts. By W. H. Carson.  
Scandale; Le; play in four acts. By H. Rattelle.

Scullion's Dream; The; By Jesse B. Helm.  
Shark; The; drama in four acts. By W. H. Russell.

Sign of the Cross; The; play in one act. Written and adapted by G. Heban and O. T. Dacey.

Silver Threads; drama. By C. Sleeth and Herbert Farrar.

Sin Titulo; comedy in one act. By R. L. Regidor.

Slumming; By J. Hurtig.  
Son; The; play in four acts. By C. Poe.  
Stanley's Spring Suit; vaudeville sketch. By W. K. Ruger.

Strongheart; play in four acts. By W. C. de Milie.

Stubbish Motor Car; The; comedy drama in three acts. By Anthony E. Wells.  
Suffragette; The; By J. T. Pendagast.  
Sultan's Favorite; The; play in one act. By E. A. Woolf.

Sultan's Gift; The; By M. Clifford.  
Sunshine Adams; By Allen Fawcett.  
Suspiros de Fraile; opera bouffe in one act. By A. F. Lepina and A. Planiol, music by Quilant and Carbonell.

Telegraph Operator and the Burglar; The. By R. Cannon.  
Telegraph Operator's Dream; The. By H. W. Higer.

Tess; drama in four acts (on Thomas Hardy's "Tess of the D'Urbervilles"). By Luigi Illica, with an English prose translation by Claude Aveling, music by Frederic D'Erlanger.

Test; The; playlet in one act. By R. E. McGillin and J. Quilant.

Tragedy of Hearts; A; in four acts. By G. H. Howard.

Triumphant Wife; The; comedy in three acts. By J. D. Stone.

Two Lovers; The. By G. Mancini.  
Ultima Offensa; La; sketch in one act. By R. Roedel and Roche.

Under the Greenwood Tree; a children's pastoral play in one act. Book and lyrics by Major P. Trevor, music by Howard Carr.

## WARNING!

Theatre Proprietors, Managers and Actors are hereby warned against producing any play under the title

## "ST. ELMO"

the sole producing rights of which belong to the undersigned, by virtue of a contract with the assignees of Jane Evans Wilson. No other person has any rights to the play. The Bush Temple Theatre, in Chicago, The Mortimer L. Snow Stock Company, Utica, and Arthur Friend's Players, Milwaukee, have been enjoined from producing this play by the United States Courts. Any attempt to produce this play will be prosecuted to the fullest extent of the law.

VAUGHAN GLASER  
WILLARD HOLCOMB

NATHAN BURKAN, Attorney.

## BETTINA BRUCE

LEADING WOMAN

Address, DRAMATIC MIRROR.

### DATES AHEAD.

Received too late for classification.

ALASKAN (Wm. P. Cullen, mgr.): Green Bay, Wis., 22, Marquette, Mich., 23, Ishpeming 24, Hancock 25-26, Ashland, Wis., 27.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Peoria, Ill., 21-23, Taylorville 24, Decatur 25, Springfield 26-27.

BREEZY TIME (M. C. Cookston, mgr.): Chatsworth, Ill., 22, Rossville, 26, Ranjoul 27.

BUSTER BROWN (Eastern; A. E. Dezman, mgr.): Lehighton, Pa., 22, Owego, N. Y., 23, Norwich 24, Utica 25, Boonville 26, Rome 27.

BUSTER BROWN (Western; E. H. Fitzhugh, mgr.): Athens, Ga., 22, Parkersburg, W. Va., 23, Beaver Falls, Pa., 24, Youngstown, O., 25-27.

CAT AND THE FIDDLE (Charles A. Bellon, mgr.): Perry, Okla., 17, Tulsa 18, Muskogee 19, McAlester 20, Guthrie 21, El Reno 22, Shawnee 23, Oklahoma City 24, Wichita Falls, Tex., 25, Paris 26, Greenville 27.

DANIEL BOONE ON THE TRAIL (Central; Boone Amusement Co., mgrs.): Thomas, W. Va., 22, Keyser 23, Piedmont 24, Myersdale, Pa., 25, Somerset 26, Cumberland, Md., 27.

DUNCAN, HYPNOTIST (L. C. Zelleno, mgr.): Morgantown, W. Va., 15-20, Rochester, Pa., 22-27.

FIELD'S MINSTRELS (Al. G. Fields, mgr.): Cairo, Ill., 21, Paducah, Ky., 22, Henderson 23, Evansville, Ind., 24, Owensboro, Ky., 26, Bowling Green 27.

GRIFFITH STOCK (W. H. Rice, mgr.): Hattiesburg, Miss., 15-20, Pensacola, Fla., 22-27.

HARKINS STOCK (W. S. Harkins, mgr.): St. John, N. B., Oct. 8-Indefinite.

HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Woodstock, Kan., 15-17, Kirwin 18-20, Lenora 22-27.

IRISH SENATOR (Jas. L. McCabe, mgr.): Canton, S. D., 16, Alcester 17, Springfield 18, Tryndell 19, Platte 20, Geddes 22, Wagner 23, Armour 24, Yankton 25, Elk Point 27.

KILLETT, HYPNOTIST; Urbana, Ill., 22-27.

MOONSHINER'S DAUGHTER (R. G. Kingston, mgr.): Columbia, Pa., 18, Hazerstown, Md., 20, Waynesboro, Pa., 22, Chambersburg 23.

NORTH BROTHERS' STOCK (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.

OUR NEW MINISTER (Jos. Conyers, mgr.): Fairmont, W. Va., 23, Buckhannon 23, Charleston 25, Hinton 26, Covington, Va., 27.

PAIR OF COUNTRY KIDS (Western; Henry W. Link, mgr.): Leon, Ia., 16, Corydon 17, Seymour 18, Mystic 19, Unionville, Mo., 20, Kirksville 22, Macon City 23, Fayette 25.

RAES, THE (John G. Rae, mgr.): Mexico, Mo., 16, 17.

TEMPEST, JENNIE (J. L. Tempest, mgr.): Easton, Pa., 16, Allentown 17, High Bridge, N. J., 18, Belvidere 19, Newark, Ind., 20, Harre de Grace, Md., 22, Winchester, Va., 23, Front Royal 24, Harrisonburg 25, Clifton Forge 26, Charlottesville 27.

TOYMAKERS, THE (C. E. Robbins, mgr.): Hicford, Va., 18, Barton, Vt., Lyndonville 18, Morrisville 19, Hardwick 20.

UNCLE ZEKE (Talmage Crawford, mgr.): Hamillon, Mo., 19, Laclede 20, Sumner 22, Bruns wick 23, Huntsville 25, Centralia 26, Sturgeon 27.

WELLAGE, HOPE (D. Otto Himer, mgr.): Ottumwa, Ia.—Indefinite.

WELFORD, DALLAS (The Shuberts, mgrs.): San Francisco, Cal., 14-27.

WHITE SQUAW (John F. Sullivan, mgr.):

Kingston, N. Y., 17, Newburgh 18, Troy 19, 20, Utica 22, 23, Oswego 24, Auburn 25, Elmira 26, 27.

### ARENA NOTES.

Ringling Brothers' circus pleased large audience at Crowley, La., Nov. 4.

Smith's greater shows and carnival company opened on the streets of Paris, Tenn., Nov. 14, doing big business under auspices of Paris Loop No. 816, B. P. O. E. They went from here to Jackson, Tenn., for week of Nov. 8-13.

Tuscaloosa, Ala., is expecting a visit from Barnum and Bailey's circus Nov. 19.

At Brownwood, Texas, Campbell Brothers' circus played to 8,000 people under canvas, giving a good performance and pleasing.

The Wild West and Circus organized in Springfield, Ill., by the four Jones brothers, Edward B., Frank G., Howard and Ralph Jones, of Springfield, Ill., have organized a stock company and will put out a 12-car combination Wild West and Circus next Spring. Capitalization \$50,000, and stock has been purchased by Springfield and Central Illinois buyers. The large building formerly occupied by the Sangamon Manufacturing company near Mildred Park, has been leased for Winter quarters, and attractions are being booked. The cars are being built by the Mt. Vernon Car Company. They expect to open at Springfield and book direct from their own office, which was recently opened in the Illinois Bank Building.

Columbus, Miss., has been thoroughly billed for the appearance of Barnum and Bailey's circus Nov. 15.

Ringling Brothers' circus was seen to good advantage at Lake Charles, La., Nov. 3. Attendance good.

Packed tents greeted Gentry's Dog and Post show on Nov. 1-2 at Pensacola, Fla. Barnum and Bailey's circus was billed for Nov. 15.

Barnum and Bailey's circus, Oct. 28, fine business and well pleased attendance at Greenville, S. C.

John Robinson's Circus showed at Americus, Ga., and pleased large audience on Nov. 8.

Barnum and Bailey's Circus, Nov. 8, played to two enormous audiences at Macon, Ga.

Buffalo Bill and Pawnee Park's Wild West and Far East Shows are arriving at the Interstate Fair Grounds, Trenton, N. J., where they are to quarter for the Winter. All of the rolling stock, wagons and paraphernalia will be stored here and thoroughly renovated for next season. Most of the live stock goes to Coatesville, Pa., and the Pine Hill Agency, Nebraska.

Buffalo Bill's Wild West gave fine performance at Richmond, Va., on Nov. 6, and then disbanded for the season.

The Hagenbeck-Wallace Circus paid off at Dyersburg, Tenn., and disbanded, and will go into Winter quarters at Peru, Ind.

Ringling Brothers' Circus drew good business at New Beria, La., on Nov. 5.

Maude Edwards Burbank, who has been with Miller's Lot Wild Circus all season doing her famous riding act with her horse "Tyranno" closed with that company, and will spend several weeks with relatives in Palmyra, N. Y.

Cole Brothers' Circus is in Winter quarters here, and very comfortably located at the Corry Fair Grounds. The will of the late M. J. Downes, owner of the show, is expected to be probated in the Erie County courts this week and it is hinted among the show people that James Downes, son of the owner, will take the circus on the road next season.

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# IN BOSTON THEATRES

**News of the Back Bay Opera House—Lillian Russell and Viola Allen Back in New Plays—Plea for a New Theatre—Benton's Gossip.**

Boston, Nov. 15.—Things theatrical have resumed their normal condition, for the new opera house at the Back Bay has demonstrated its position and now it will take its place among the houses of the city and not monopolize further the space and the attention which it has had heretofore. The impression has been a marked one in many ways. The house and the opportunity for the display of fashion have been appreciated. Most conspicuous of all the promises has been that for the stage production, and there is no question about the scenic pictures being by all odds the finest that Boston has ever known in grand opera. Aida and La Traviata were given with especial gorgeousness, and they alone would have made the week notable for Boston. There was one substitution of programme, but these juggling of bills are the experience in all opera houses. This was brought about by the assistance of the Metropolitan Opera House forces upon having one of the singers in New York for rehearsal. That made it very evident that the Boston opera forces would prove the tail to be wagged by the New York dog. The public evidently was frightened by the rumors of big sales of seats and the management had to come out with reassuring advertisements that good seats were to be had. This was especially the case with the Thursday night service, which were an afterthought, and for the debutants' nights on Saturday nights. The young singers will have more more fond relatives than appeared on the first Saturday if the performances are to be made a popular success, even at the reduced scale of prices.

Lakme was again the bill this evening and it will be repeated with debutantes Saturday. La Gioconda and Aida will be given single repetitions, and the only new bill of the week will be the Cavalleria Rusticana double programme which will be tried twice. Sunday converts at popular prices are given here just as at the opera houses in New York. Surely Boston is metropolitan at last.

Lillian Russell was the newcomer of the week at the Hollis Street with The Widow's Might, the comedy which replaces Wildfire, so popular at this house for two seasons. She had a large audience to welcome her, proving that all society was not permanently worshipping at the shrine of grand opera.

Viola Allen has not played in Boston for two seasons and this is her first engagement ever played at the Back Bay, so that there was a personal importance in her coming here to-night in The White Sister. James O'Neill, for the first time appearing here in any position but that of star, shared the honors. Minna Gale recalled to many the times when she was wearing lady with Edwin Booth and Lawrence Barrett.

John Craig made a happy hit when he decided to put on The College Widow at the Castle Square, for this is the great football week at Harvard and the Yale game at the stadium was the culminating feature. That adds all the more zest to the admirable presentation of George Ade's comedy.

This is the opening of the final fortnight of the engagement of Miss Janis in The Fair Co-ed at the Colonial and the patronage is just as great as at the beginning.

The Love Cure at the Tremont had a new member in the cast to-night, for Florence Reid came to replace Miss Nielsen and duplicated the favorable impression which she made earlier in the season when she appeared here in The Day Humors. Joe Drum, Boston boy and fine agent, has been transferred here through the closing of Henry E. Dixey's tour.

A Gentleman from Mississippi is now along in its third month at the Park, and is attracting just as a great audience as when the first came here. It had the proportion of the Dartmouth boys, who came down from New Hampshire to see their football team beaten by Harvard, but they found plenty of consolation at the theatre.

This is the last week of the engagement of The Blue Mouse at the Globe. This particular company is not to appear elsewhere in New England. The engagement here was extended for this extra week by the payment of a bonus to the play.

Another popular attraction that is in the final of its engagement is The Three Twins at the Boston, but this time it is a case of two weeks before it will have to go leave to make way for the long booked engagement of Maclyn Arbuckle in The Circus.

Drink is the melodrama of the week at the Bowdoin Square with the stock company. Frederick Van Henseler plays Coupeau, and gives something more dramatic than he is accustomed to present. Charlotte Hunt is the Terra and James Barrett the Landlord in the production of The Advent by Rev. W. H. Van Allen, who made Ada Gordon the bride of Lieutenant Carlos Stobrand of the engineering corps of the army. His home is in Washington, but he has been visiting friends in Norwood. The wedding was kept a secret, but somebody in the cast told of it, and as a result in the last act the Yama Yama girls deluged the bride with rice and the orchestra played the wedding march as a surprise to the audience, who knew nothing about it all. A plea was made for a New Theatre in Boston, but not one of the New York breed, when Professor George P. Baker, of Harvard, spoke at the Boston 1915 exhibition at the old Art Museum last week. He did not want an endowed theatre, but rather one that should produce the best of old plays in a first-class manner,

and at popular prices. This would give the people a chance to enjoy acting for itself, and not for the mere sake of a star. He suggested that the site of the Museum in which he spoke would be a good place for such a theatre, and rumor has it that that is not an impossibility.

Many congratulations were sent from Boston when it was learned that Josephine Sherwood, whose home is in Newtonville, was engaged to study law, the son of Will M. Hull. The happy young man was at the Castle Square in the stock company for a couple of seasons.

Beatrice Marie Dix, the dramatist, another Radcliffe girl whose engagement just called out many congratulations also, has written a play for her college, called The Goodnight. It will be produced by the Emanuel Club Nov. 26, with Katherine Sarie in charge.

Sadie Hilton, a member of the stock company at the Bowdoin Square, is at the Massachusetts Homeopathic Hospital, convalescing from a serious surgical operation.

Another invalid is Leonora Bradley, who was taken sick while on her way to Lancaster, Pa., and compelled to return to her country home at East Pepperell.

Madame Nordica has just given a \$1,500 scholarship for Boston girls at the Boston Opera School, in connection with the Back Bay house, which she opened in La Gioconda. She held a brilliant reception at the Somerset, at which she was assisted in receiving by her sister, Mrs. Baldwin, and her new husband, George W. Young. Mrs. E. Jordan, Mrs. Mary Henry Bassell and others especially interested in the fashionable new opera house were present.

Bankruptcy petition has been brought against the First World's Shoe and Leather Fair Company, of Cambridge, by creditors, whose claims amount to \$1,500. The big fair building on the banks of the Charles has been closed ever since the collapse of the fair last Summer.

The Shuberts are going to make the Globe one of their producing houses. The first place which they will give here is The City by Clyde Fitch, which was his last play. Walter Hampton, Eva Vincent, Tully Martell, Lucille Watson, A. H. Stuart and Mary Nash will be in the cast.

The Pastime Theatre, a moving picture resort, was a contributor to the building fund of the Boston Y. M. C. A. to the extent of \$25. As far as known this was the only place of amusement in Boston that made a contribution to the half million fund.

Providence folks may now come to Boston and enjoy an evening performance at the theatre on easier conditions than formerly, for the New York, New Haven and Hartford Railroad has just announced transportation facilities from Boston to Providence at 11.25. It is not a new train, but a single passenger coach is attached to the main train leaving Boston at that hour, this being especially for the benefit of the theatre patrons.

The Harvard Dramatic Society did not have good luck with its amateur dramatists this year, and rumor has it that not one of the works which was submitted for production was worthy of such an honor. The reason for the coming theatricals will be devoted to The Scarecrow, which is an unacted play by Percy Mackaye.

## BUFFALO.

**Florence Reid Drew Well at the Star—Madame Nazimova's First Visit Here.**

The Gay Hussars did a tremendous business at the Star 4-6, owing to the first professional appearance of Florence Reid, a Buffalo girl, who played the principal part. The play was a success. Miss Reid is youthful, pretty and clever, with a pleasing voice and excellent stage presence.

Madame Nazimova in The Passion Flower, supported by Henry Kolker, Ernest Glendinning and a co. of unusual excellence, attracted good sized audiences to the Star 1-3. This was the star's first visit to this city and her reception was an ovation.

Fannie Ward, with H. Reeves Smith and Errol Dunbar, in the principal support, was at the Star 8-10, offering Van Allen's Wife. Miss Ward in the principal part displayed her ability as an emotional actress of great ability. The production was magnificently staged, but the play received adverse criticism from the press. The Guido Chorus (local) offered a musical comedy, Forty-Five Minutes from Main Street, at the Tech 8-10 to four S. R. O. business.

Mrs. Wileys of the Cabbage Patch did a fine business at the Lyric 8-15. The Girl from the U. S. A. made an excellent impression on the patrons of the Academy 8-15.

Florence Reid's time was taken up entirely attending social functions in her honor during her stay in town.

## DENVER.

**Louise Gunning Won Favor—Harry Stone Scored High—Van Dyke Players Did Well.**

The event of the week was the opening of the Auditorium 1 as a municipal theatre. Louise Gunning and a good co. presented Marcelle. Jess Dandy was extremely funny in the principal part. The play was a success. Henry Conte, and Norma Brown won favor.

I was mistaken in writing last week that the Shuberts had leased the Auditorium. They have booked about twenty weeks, playing on percentage. The city is in a relief, informed, receiving 30 per cent. The play was a success. The Van Dyke Players are playing to good business at the Curtis. Across the Desert is the current bill.

The Cat and the Fiddle drew crowds to the Taber. A Knight for a Day 4-6. Chauncey Olcott 21-27.

## WASHINGTON.

**Montgomery and Stone Return—Maclyn Arbuckle in The Circus—Notes.**

WASHINGTON, Nov. 15.—Montgomery and Stone in The Old Town won the approval of a large audience at the New National Theatre. The company includes Arline Grater, Ethel Johnson, Flora and May Hengler, D. L. Don, John Hendricks, Lyndon Law, Claude Cooper, and William Clifton. A large and effective working chorus is an engaging feature. Next week, Hattie Williams in Detective Sparks.

Maclyn Arbuckle as Fighting Hime Look, one of the most enjoyable of character portrayals, a part that fits like glove, is a strong attraction at the Columbia Theatre in The Circus Man. The big production is drawing capacity audiences. Klav and Erlanger have provided a sumptuous mounting, that includes (in scene), a full grown Ceylon elephant; a lioness, a full grown, and a profane parrot. Assisting Mr. Arbuckle, notably clever company includes Frank J. Currier, Jonathan Keefe, E. Y. Bacus, Edson R. Miles, T. F. O'Malley, W. J. Gross, C. W. Goodrich, George Harcourt, J. D. Walsh, George A. Weller, George Tyrone, Samuel Jett, Frank Grater, W. N. Bailey, Alice Martin, Jennie Weatherly, Lillian Taurage, and Esther Lyon. Next week, Theodore Roberts in The Barrier.

Cleveland Moffett's four-act drama, For Better or for Worse, one of the recent productions by Leiber and Company, after a few preliminary performances elsewhere, comes to the Belasco Theatre this week, establishing with large audiences a pronounced favorable verdict as a play of undeniable strength and interest. The strong cast introduces Charlotte Nilsson, Eugenia Blair, Janet Waldorf, Josephine Park, Helen Bick, Arthur Byron, Conway Tearle, Dudley Hawley, David Eimer, and Frank Monroe. Next week, The King of Cadogan.

The Academy of Music attraction for the current week is The Glassman, which is nightly testing the capacity. The company includes Arthur De Voe, John B. Cooke, Joseph R. Barry, Earl Lee, W. A. Jordan, Joseph H. Lorraine, William Lewis, Charles Millington, Warren H. Townsend, Edward Leonard, Ely, Maude Durand, Fannie Burns, Edna Davis, Marguerite Millington, and Evelyn Faber. Next week, The Brand of a Thief.

Hendon gave a "night with the spirits" at the National Theatre Sunday night to a large audience. The experiments in "occultism," "psychic phenomena," and "telepathy." He was assisted by Lillian Houdon, an English psychic, who read and answered unseen questions written by the audience.

William H. Rapley, manager of the National Theatre, a popular and conservative business man, affiliated with many other important interests in Washington, has been named by influential friends for one of the commissioners that rule the District of Columbia. This is a Presidential appointment, and is the opinion of the many friends of Mr. Rapley that he would make an ideal Commissioner and would be acceptable to all elements of the District.

A big fireproof sign erected on the top of buildings on Pennsylvania Avenue, near the White House, adjoining the National Theatre Building, bears the notice that it marks the site of the big theatre which will be the permanent home of Chase's vaudeville.

The friends and admirers of Julia Dean, the biggest favorite of any stock company stars in seasons, whose star is the Columbia Theatre, are pleased to learn of her joining the forces of David Belasco and that they will have a chance to again see her when The Lily will have its first presentation in Washington Dec. 8.

It is a pleasure to the lovers of art in music when Ira Aldous, the classic dancer, appears at the National Nov. 23, with the Dances New York Symphony Orchestra. Miss Duncan on that occasion will dance and interpret in pantomime Beethoven's Seventh Symphony. Gluck's "Indignation on Anilide" and Chopin's mazurkas and preludes.

Friday afternoon at the Columbia the Washington Symphony Orchestra, of fifty musicians, under Herman O. Rakeman's conductorship, will give their first concert of the season. Edna James Sheehy, soprano, will be the soloist.

## MILWAUKEE.

**John Stepping Made Most of His Opportunities—Joseph Sheehan's Company Did Well.**

The Friend Players again appeared in one of Willis Collier's plays, and the first performance of The Dictator. 8, was witnessed by a large and pleased audience. Lowell Sherman was seemingly at his best in comedy roles and scored quite a hit. Jessie Pringle was cast in a better part, and played in a manner which showed her to be very capable. Hugh Cameron in a comedy role was good. Edward A. Wynn on his first appearance with the company was very pleasing impression. Edward Babbie in a character study again demonstrated his abilities. John Stepping was not having cast, but made the best of his opportunities. Warren Emerson as the Secret Service Man was excellent. Eddie Robbins played well. Fanny Harris was not in the cast this week, and the semi-leading part was well taken care of by Lottie Briscoe. Charles Platt in a small bit gave a very creditable performance, which was one of the hits of the evening. Cora Witherspoon was well cast, and gave a good character study. The play was well staged, and the performance was well worth seeing. The Pitt 15-20.

Joseph Sheehan and his Grand Opera co. made a great hit at the Alhambra 7-13, and the first performance of Carmen was attended by a packed house. Joseph Sheehan seemed to be in good voice, and was well assisted by an excellent co., composed of Louise Le Baren, Gladys Caldwell, Anabel Caldwell, Christine Durfon, Frank A. Freisch, George Grammont, Christine O'Malley, and William J. Jordan. Carmen was repeated matinee 10, evening 22, and evening 13. Il Trovatore 8 and 12. Martha 9 and 15, matinee. The Bohemian Girl 10 evening. These operas were presented in a fine manner, and at popular prices, and the early Harris was in very successful one. Corinne in Mlle. Mischief 15-20.

The Thief opened a week's engagement at the Davidson 7, with a very excellent co. headed by Herbert Keizer and Edna Shannon. Robert Hilliard in A Fool There Was 14-16.

A Western melodrama. At the Sun Went Down, opened a week's engagement 7, and proved to be a very pleasing attraction, packed houses witnessing the opening performances. Hanlon's Sumner 18-20.

Twelve Two Is Fire was given a second performance by the German Stock co. at the Pabst 14 to a large attendance. The German co. presented Don Carlos 10.

The last of Burton Holmes' Travelogues, his subject being Norway, was given to a large audience at the Pabst Theatre, Thursday and evening 9.

A. L. ROBINSON.

## PITTSBURGH.

**Paid in Full—Mr. Lackaye in The Battle—Feyer Notes.**

PITTSBURGH, Nov. 15.—After having been announced and switched twice this season, Paid in Full reached the Nixon to-night, where it is seen for the first time in this city. Fritz Williams, William Riley Hatch, Benjamin F. Wilson, George Belden, Katherine Florence, Florence Robinson, and Pauline Darling comprise the cast of this widely known play. Last week, The Merry Widow drew very large and delighted audiences and was presented by a splendid company. Well remembered for his past clever characterizations, R. E. Graham was cordially received and injected much comedy into his role of Popoff, which ran in a pleasing vein. Mabel Wilber was a handsome and charming Princesse Danilo and Charles Meakin's playing of Prince Danilo was praiseworthy. Arthur Woolley could hardly be excelled as Niah and Harold Blake as Camille De Joldon displayed his good tenor voice effectively. The balance of the cast and large chorus gave a very pleasing performance and the costumes were beautiful and stage settings picturesque. Underlined are Kitty Gray, The Round-Up, and McIntyre and Heath.

The Battle was at the Alvin during the past week and fully deserved the large patronage accorded it, and showed marked improvement since its premiere here last season. Wilton Lackaye's portrayal of Hargreaves was strong and convincing. Julie Herne played her exacting role of Jenny superbly. Charles Abbe demonstrated his ability as a fine comedian in the part of Joe. Harry Hild made a really fine Philip Ames. Thomas McCrane as Gentle and Gerald Griffin as Moran played their parts commendably, and Clara Blandick was most acceptable as Margaret Lawrence. The play was splendidly staged. Mailing Elliott in The Champion began the week to-night, and the prices have been advanced to \$2 for the first time this season, and the public so advised, in accordance with the promise of Manager Harry Davis when the house opened. William Hodge in The Man from Home for two weeks and Jefferson De Anzels in The Beauty Spot follow.

Last week at the Lyceum The Lion and the Mouse was acted by a uniformly good company, and the play well staged. Edith Barker made a charming Shirley Rosemore and is entitled to much praise. Oliver Dodd played the part of a chameleon of John Burkett Ryder, and therefore needs no further comment. "Way Down East" is here this week, and judging from the advance sale of seats, is still in high favor. St. Kimo and A. Stubborn Cinderella are underlining by the Prince Charming was very well played by the Harry Davis Stock company at the Duquesne, and nicely staged. The bill this week is When Knighthood Was in Flower, and When We Were Twenty-One is announced for the coming week.

Out at Blaney's Empire is A. H. Wood's "The River Pirates" and it contains sufficient excitement for those who seek plays of its class. Next week, The Convict's Sweetheart.

Nox McCain gave the last of his series of lectures, Constantinople, to-night at the Carnegie Hall. To-morrow, to-night, Furtion (Holmes) commences his travelogues there, with Caylon for his subject.

The members of the "Way Down East" company spent most of the past week in this city between dates, and visited the playhouses and enjoyed a rest.

## SALT LAKE CITY.

**An Ovation for Chauncey Olcott—The Lyric Soon to Open with Shubert Attractions.**

Chauncey Olcott with sweet songs and quaint humor drew good audiences at the Salt Lake Theatre 4-6. An ovation was given him at the close of the opening performance, the audience remaining to call him out for two of his old-time songs. Rose Curry as Margaret was sweet and pretty. Lottie Smith, Magda Foy, Alice Farrell, and Mark Price were each good. The Soul Kiss opened 8 for a week's engagement, drawing a packed house. Mlle. Pertina was extremely popular. George Cohen in The Yankee Prince 15-20.

The Colonial had a first class week of business with the bright costumes, pretty girls and catchy songs of The Sunny Side of Broadway. The Baby Doll Girls were especially popular. Max Bloom was funny in Helrow and 14-21. Carolyn Ryan was pretty and graceful, and with proper training will make her mark in light opera. Co. generally satisfactory. The Time, the Place and the Girl 7-13.

At the Grand the Willard Mack Stock co. presented Theima, entire rank to fair to full business. James Rennie assumed the leading part during the latter part of the week, owing to illness of Mr. Mack. Theatre will be dark week of 8. The intention of Manager Jensen is to send for a new leading man to give Mr. Mack time to recover from his illness.

The Shuberts seem at last to have secured a place in Salt Lake for the appearance of their various co.

The old Lyric, which has been used lately as a moving picture house, is now being entirely remodeled, and will open about Thanksgiving Day with a Shubert attraction.

Murray and Mack, who are now in vaudeville and working at the Orpheum, came on ahead of the co. in order to visit with the members of their old co. who were playing The Sunny Side of Broadway at the Colonial. There were some real good times had by day and night.

It is now positively asserted that the Orpheum will build a new and much larger theatre in Salt Lake; that the site has been purchased and that the house will be ready by next May. The present house will then probably be used by the Shuberts.

## NEW ORLEANS.

**Good Bills and Business at All Houses—French Opera Did Well.**

The Servant in the House was the attraction at the Tulane 7-13, and drew well during the week. A capable co. included George W. Wilson, David Mansford, Edith Craven, Louise Henderson, Tyrone Powers, Harold de Becker, and Wilfred Roger, all of whom acquitted themselves with distinction. Fritz Schell 14-21.

J. Laroche's French Opera co., at the French Opera House is holding its own and the attendance, so far, has been very satisfactory. La Juve was repeated at matinee 6. Le Grand Mogel at night 8. Magon 9. Le Trouver 11.

At the Crescent, Thurston, the magician, had a good week 7-13, and is really more of an illusionist than a magician. His work was clever and met with favor. Strongheart 14-21. The Edna May Spooner Stock co. at Blaney's Lyric presented Mistress Nell 7-13, in an entertaining manner. Of course Miss Spooner and Mr. Frank H. La Rue played the leads in their usual intelligent manner and were ably assisted by the balance of the cast. The Girl Raffles 14-21.

J. M. QUINTERO.



# THE PHILADELPHIA THEATRES

**Low Fields Has Another Winner in Old Dutch—Miss Held "Farewells"—New Officers for Forrest Home—Cecil Spooner Returns—Moulin Rouge Difficulties.**

PHILADELPHIA, Nov. 15.—The fight is on! Which means that the grand opera season has opened in Philadelphia, and that from now on we will witness a contest for supremacy between the Manhattan and Metropolitan forces. That it will be interesting, goes without the saying; that it will be important, must be admitted; for it will probably decide the question, Can Philadelphia properly support two such costly organizations as the Manhattan and Metropolitan grand opera companies? There are not a few people here—lovers of music prominent in the business and social world—who believe that it cannot, and who have openly expressed themselves to that effect. Their views were brought out as the result of a statement made by Oscar Hammerstein from the stage of the Philadelphia Opera House last Thursday evening, in which he said that unless he was put on an even footing with the Metropolitan company next season he could not well consider what he would do. The inference was that he might withdraw from the local grand opera field. What Mr. Hammerstein wants is that he be given the same guarantee that the Metropolitan company receives (\$7,500 per performance), or that the guarantee to the Metropolitan company be withdrawn. The general belief here is that Mr. Hammerstein would prefer the latter, as withdrawal of the guarantee might force the Metropolitan company from Philadelphia, and thus give a clear field to the shrewd Oscar. At any rate, it would place him on an equal footing with the Metropolitan company (as would a guarantee of the amount granted to his rival), and he would be ready and willing to fight it out. That is the view held by every one with whom I have discussed the matter since Mr. Hammerstein made his rather sensational statement last Thursday night. And the opinion was also expressed that in an even fight the Manhattan company would win out. This view was based largely upon the liberality with which Mr. Hammerstein mounts his productions, as against a rather niggardly policy on the part of the Metropolitan company, as was evidenced last Thursday in the "stingy" mounting given to Madame Butterfly.

It is evident from the foregoing that we are confronted with a very interesting situation, and it becomes still more interesting when we consider the effect of the grand opera season upon the attendance at our first-class theatres. Their clientele comes largely from the same class of people who are regular attendants at grand opera performances. With nearly every night and several afternoons of grand opera the question is, Which character of attraction will the amusement seeker prefer, grand opera or the offerings at the regular theatres? I do not want to be regarded as "harping" too much on this subject, but, to me, it forms one of the most interesting questions which are now confronting managers and the amusement-seeking public in Philadelphia.

It might be added in connection with the above that attendance at the various theatres last week was not appreciably affected by the opening of the grand opera season. Maude Adams in What Every Woman Knows continued to be a big business at the Lyric, and the same was true of the 20th, Montgomery and Stone come with The Old Town for four weeks.

The Jolly Bachelors closed Saturday night at the Lyric. Business showed some improvement over the previous week. James T. Powers in Havana follows this week.

Battle Williams in Detective Sparks ended her two weeks' engagement at the Garrick Saturday night. I regret that she was not more liberally patronized, for her effort to enter the straight comedy field is certainly commendable. There is no reason why she should not succeed, and I hope, and believe, she will, if she just has a little patience. Detective Sparks may not be the vehicle that will carry her to success, but it is good enough as an introduction into the comedy field. Miss Rogers in The Young Turk comes to the Garrick this week. The Thief and Henrietta Crossman follow.

The Right of Way, at the Walnut, this week gives way to a return engagement of The Girl from Rector's. The latter "caught on" when presented here a few weeks ago.

There was some improvement in the attendance at the Chestnut Street Opera House, where O. P. Huntley and Julia Sanderson were featured in Kitty Grey. They closed Saturday night. This week, Anna Held in Miss Innocence. The advance sale is reported as large. Other bookings for this theatre are: Elsie Ferguson in Such a Little Queen, J. R. Dodson in The House Next Door, and The Love Cure.

The Midnight Sons comes to the Lyric for three weeks, beginning Nov. 20.

This week might properly be designated as "music week" in Philadelphia. We have six grand opera productions, two of opera comique, the Kneisel Quartette this afternoon, and no less than five musical comedies—Old Dutch at the Adelphi, Havana at the Lyric, Miss Innocence at the Chestnut Street Opera House, The Girl from Rector's at the Walnut, and The Young Turk at the Garrick. To this list might also be added the four burlesque houses, which will give us something in the music line.

West Philadelphia is to have another combination house. The Howard having purchased property for that purpose in the neighborhood of Fifty-second and Sanson streets. The ground cost \$17,000.

William C. Weedon, formerly of Savage's Merry Widow company, joins the Old Dutch company, and will appear in the leading tenor role to-morrow evening.

So the stage is to lose Anna Held. At least that is what the press agent tells us. So does the advertisement of the Chestnut Street Opera House, where Miss Held begins a two weeks' engagement in Miss Innocence to-night. The "ad" reads: "Possitively Miss Held's last appearance in Philadelphia forever. Farewell to the American stage." Sounds familiar, does it not? It was a good "stunt," however, and brought out some display "stories" worth \$1 per line.

The Eleventh Street Opera House Company, of this city, was incorporated at Dover, Del., last

Saturday, to "engage in a general theatrical business and to present vaudeville and operatic performances." The incorporators are Frank A. Dumont, Jules K. Mastbaum, both of this city, and Sylvester D. Townsend, Jr., of Wilmington, Del. The capital stock is \$5,000.

The Jolly Bachelors company is to have a week off, pending the rewriting of the book by John Macdonald, the author of the revised edition will no doubt be held in this city, under the direction of Low Fields. It is intimated that numerous changes will be made in the cast and the chorus cut down. Among those who may be missed in the new drama are Emma Carson, Edna May, John J. Kelly and Ed. Hegley. Their places will be taken by some new people, including, it is said, Elizabeth Brice and Ernest Lambert. It is not improbable that Old Dutch may be sent to New York to fill the time booked for The Jolly Bachelors.

Trouble has come to The Queen of the Moulin Rouge company, which played to a big business in this city week before last. In fact, it is stated that the receipts for the week amounted to something like \$17,000. Yet the show was not able to leave the city; an attachment prevented its doing so. What the inside facts are I do not care to take up in this letter—they are too conflicting. What can be stated at this time is that Glenn C. Mead on Nov. 10 was appointed receiver of the company on proceedings brought by Thomas W. Myler against Frank B. Robinson, William B. Gray and Louis Wiswell. Prior to this action Robinson had secured an attachment against the company, which prevented the company from leaving the city. Not a few of the "boys and girls" were stranded here as a result of the legal tangle. There is no doubt an interesting story back of all this, but I don't think this Misses needs it.

Emma Wood, formerly of the World's Trio, and Harry C. Miller, proprietor of Miller's Hotel, a local theatrical hotel, were married in this city about two weeks ago.

Old Dutch, with Low Fields at the head of the company, came to town last Monday night, opening at the Adelphi. It is hardly necessary to say that he played to capacity all week. Old Dutch is called a musical farce in two acts, with music by Victor Herbert. Lyrics by George V. Hobart, book by Edgar Smith, and staged by Ned Weyburn. A combination superior to this would be difficult to gather. Mr. Herbert has written better, more pleasing music, and Hobart and Smith are not seen at their best; but as for Fields—well, in Old Dutch there is a glimpse of what we may expect of this comedian in the not far distant future—his entrance into straight comedy. There is no question as to his ability; it is simply a question of providing him with the proper vehicle. Old Dutch is a step in that direction. If Fields does not take a step higher in his next production we shall have missed our guess. In the meantime Old Dutch will serve him well. It is most enjoyable, even if some fault can be found with the book and music, but it can very easily be remedied, and no doubt will be, promptly. Old Dutch has a splendid company supporting Mr. Fields. There are Alice Dorey, Ada Lewis, John Henshaw and Jack L. Henshaw. Her engagement at the Adelphi exactly fits the while the subordinate characters are in capable hands. Then there are the strong well balanced chorus and Ned Weyburn's staging, costuming and drilling. What more could one ask? The combination, to be brief, is successful. The notice like Old Dutch, even if the local critics did not enthrone it, would be a box-office receipts, after all, tell the real story of the success or failure of a play. Box-office receipts here say Old Dutch is a "go."

The County Chairman, at the Chestnut Street Theatre, still demonstrated the fact that the Grappling Players are equal to producing almost any kind of play. They were as successful in this popular Ade comedy as they have been in serious drama. To enumerate the distinctive hits of last week's production would mean mention of nearly every member of the company, barring the single exception of Robert M. Ingersoll, who was not in the cast. Suffice to say, an excellent rendition of The County Chairman was given, and was thoroughly enjoyed by large audiences. This week, Emma, with Mr. Ingersoll in the title role. Next week The College Widow will be produced, the first time here at popular prices.

The River Pirates, a melodrama, proved to be an attraction that filled Hart's Theatre last week.

The Cowboy and the Thief drew big houses to the National. The many sensational incidents of the drama were well worked out. The cast is adequate. This week, Young Buffalo in New York.

Cecil Spooner, who was at the Grand a few weeks ago in The Little Terror, played a return engagement in the same play, this time at the Girard Avenue Theatre. Business was good. This week, Queen of the Outlaw's Camp.

The Burgomaster paid a return visit to the Grand Opera House last week, and, as on its former visit, scored a decided hit. This week the attraction is St. Elmo, about which so much has been written lately. The production here is from the dramatization made of the novel by Willard Holcomb. A strong cast is promised, including Martin L. Allen as St. Elmo and Elsa Berold as Edna. Quite an interest has been created in the forthcoming production.

J. Fred Zimmerman, Sr., has been elected president of the Forrest Home for Actors, succeeding the late Samuel Gustine Thompson. Mr. Zimmerman was formerly vice-president of the Home. Other officers elected were Dr. A. O. Lambdin, vice-president; Samuel S. Sharp, treasurer; Frank H. Warner, secretary. The Board of Directors also includes Charles N. Maug, Governor Stuart, Adam Evely, and Mayor Berburn.

Burton Holmes, in his travels, comes to the Academy of Music the latter part of the week. He is very popular here, usually drawing good houses.

The Philadelphia Orchestra is at the Academy of Music, Friday afternoon and Saturday evening, with new numbers. The organization is growing in popularity here.

Through the intercession largely of Maude Adams, Mrs. Charles Bishop, widow of the one-time famous comedian, and herself an actress of note, has been admitted to the Forrest Home for Actors.

The Boston Symphony Orchestra opened its twenty-fifth season in Philadelphia last Monday evening, and gave a notable concert at the

Academy of Music, with Serge Rachmaninoff, the Russian pianist, conductor and composer, as soloist, and Granville Bantock's comedy overture, "The Pierrot of the Minuet," as the orchestral novelty. There was a large audience present.

Rapid progress is being made in the plans for the theatre benefit which is to be given for the two sisters of the late Roland Reed, on Dec. 7. There will be no dearth of talent.

Lillian Russell's success, Wildfire, but without Miss Russell, comes to the Grand week beginning Nov. 22. Will Archer as Bud, the stable boy, is still in the cast, while the role of the widow has been entrusted to Julia West.

JAMES D. SLADE.

## PROVIDENCE.

**For Better—For Worse Produced for First Time—Coming Attractions and Gossip.**

Opening the week 8 at the Providence Opera House, the Boston Players and the Russian Symphony Orchestra combined in a musical and dramatic presentation of The Tempest. It was a rare treat and the well filled house paid a glowing tribute to this interpretation of Shakespearean plays. Mr. Greet is, of course, the great star and was surrounded himself with an unusually capable cast.

For Better—For Worse, Cleveland Moffett's new play, was produced for the first time on any stage at the Providence Opera House 8-13. Mr. Moffett was selected for his theme, the problem of divorce, although no solution is attained, the cast has been chosen picturesquely in a very satisfactory manner. The story follows and finds Elsie obtaining a divorce from an unfaithful husband. Her sister induces her to marry wealthy business man for whom she does not care, much more love. After two years of trying to forget the first husband she plunges into Newport society, thinking that possibly the excitement might help to this end. Circumstances arise and find the first husband again forcing himself into her life and she decides to return to him. Upon telling her second husband of her intentions a scene follows, and finally, through the love of her child, she again changes her mind. Carlotta Nilsson as Elsie portrays a hard role with a marked degree of success. Conway Tearle as the first husband is convincing, and Arthur Byron as the second husband is excellent. Dudley Hawley and Joseph Park are also very satisfactory. The staging and costuming are complete and are deserving of special mention. On the whole, For Better—For Worse was received by the initial audience in a very favorable manner. Bertha Garland in The Return of Eve 15-20.

The Thief opened at the Imperial 8 and continued during the week to good business. Clifford Bruce and Helen Sullivan now have the leading roles and each contributes exceptionally strong work. Of the balance of the cast Harry Franklin is very satisfactory as Fernand. Wildfire 15-20.

The Man of the Hour with John S. Robertson in the title role, crowded the Empire 8-13. This strong play of political life gives exceptional opportunities for the leading characters, and all are well portrayed. Prominent in the cast are Thomas Irwin, J. A. Marcus, John G. Sparks, and Alma Powell. The Wearing of the Green 15-20.

The Westminster had the Parisian Widows during the week 8-13, and with the assistance of Ben Pierce and Emily Miles the performance proved very acceptable. The Harry Hastings Show 15-20.

Owing to the explosion of a revolver which John Taylor, property man at Keith's, was handling, he is now suffering from a bad injury to his left hand. No serious results are anticipated.

HOWARD F. HYLAND.

## BALTIMORE.

**Hattie Williams—Arnold Daly in a New Play—Theatre Notes.**

BALTIMORE, Nov. 15.—Charles Frohman presented Hattie Williams at Ford's this evening in Michael Morton's comedy, Detective Sparks. Miss Williams made a decidedly favorable impression. She is supported by an excellent company, and the play is presented in a most acceptable manner. J. R. Dodson will follow in The House Next Door. He in turn will give place, Nov. 20, to the new musical comedy, Bright Eyes. Anna Held will be seen Dec. 6.

Arnold Daly presented at the Auditorium, for the first time on any stage in this country, Know Thyself. The play in three acts by Paul Hervieu. The play was well received. Next week, Maxine Elliott will be seen in The Chaparral.

Grace Van Stoddard is seen at the Academy in The Golden Butterfly. The supporting company is fully up to the standard. Montgomery and Stone will follow in The Old Town.

Sold into Slavery is the title of the sensational drama at the Holiday Street. Next week, The River Pirates.

The Metropolitan Grand Opera company presented Tannhauser at the Lyric Friday last, before one of the largest and most distinguished audiences ever assembled in this city. The occasion was a genuine success both from an artistic and financial standpoint. The box office receipts were over \$4,000.

Maxine Elliott, in her new play, The Chaparral, will be the Thanksgiving offering at the Auditorium.

The Boston Symphony Orchestra gave a delightful concert at the Lyric on Wednesday evening last. The house was crowded and the occasion a most enjoyable one.

HAROLD RUTLEDGE.

## JERSEY CITY.

**Standing Room Only at the Majestic—Building Code at Fault Here.**

Robert Ober and co. came to the Majestic 8-13, to standing room at each performance, the two matinees being especially overcrowded. The play gave the best of satisfaction, and it was well mounted. The cast was excellent. Robert Ober being well cast as Monte Renster. May Talbot as the sweetheart was very satisfactory. All the big scenes were well worked up and the support was competent. Herbert Kelcey and Edie Shannon in The Thief 15-20. Julia West in Wildfire 22-27.

The Elks memorial services will be held at Keith-Proctor's Dec. 5.

The cause of delay in building the new \$150,000 theatre in this city is a peculiar one. Architect William H. McElfrick has completed the plans, but in addition to the theatre the building will contain stores and offices, but the new building code contains no provision for such a building. Many conferences have been held between the architect, owners and city superintendent of buildings, to the end that they have come to an understanding.

WALTER C. SMITH.

## PORTLAND, ORE.

**The Henry McRae Company Entertained Crowded Houses—Sydney Paine Pleased.**

Love Watches opened at the Runglow 4 and crowded houses greeted Billie Burke, who as a star made even a bigger hit than she did as leading woman when she appeared here before with John Drew in My Wife. The play, despite its French atmosphere and trademark in class and wholesomeness, and the character of Jacqueline so essentially fits Miss Burke that one wonders if it wasn't written about and for her. The keynote of Miss Burke's acting is her winsome and natural manner. Her supporting co. was good. The Talk of New York 7.

The Spotters, a dramatization of the novel of the same name, was presented by the Henry McRae co. at the Baker week Oct. 31, and to crowded houses at each performance. This is the same organization that recently played in two weeks at the Star. Practically every member of the co. is more or less well known to local theatregoers. Herbert Ashton portrayed the villain, McNamara, and Frank McQuarrie was the drunken Strure. Allen J. Holubar was Gienfer, the hero, and Hildy McRae and Edie Lawrence were his miling friends. The part of the heroine was played by Margaret Oswald. In Dreamland opens 7.

At the Portland week 31 the Charles Taylor Stock co. produced The Girl from Alaska, from the pen of Charles F. Taylor. The play offers little from the average run, is about Bill Martin, an artist, whose wife (a former model) wears of domestic monotony and abandons home to go into vaudeville. Martin goes to Alaska and the death of one of their children brings the couple together. The plot becomes involved by the impossibility of a reconciliation and Mrs. Martin falls in love with a college chum of her husband. Incidentally Mr. Martin brings home a pretty little Alaskan girl named Alaska Lou. Elizabeth Hale as Mrs. Martin had wide scope for her dramatic powers. The part of Martin, the husband, was taken by Gittus Lonsdale. The rest of the cast did well. Business was only fair. The Queen of the Highway 7.

An Innocent Sinner, a stirring melodrama of the good old sort, was the offering by the Algon Stock co. at the Lyric week 31. The play called for dramatic effort from every member of the cast and gave all a chance to shine. The schemer is, perhaps, the strongest character and was taken exceedingly well by Sydney Paine. Will D. Howard as the hero and Fritella Knowles as the heroine had parts adapted to their talents, and were well supported by the rest of the cast. Whose Baby Are You? JOHN V. LOGAN.

## SEATTLE.

**Victor Moore Well Received—John E. Young Proved Popular—Good Business.**

At the Moore The Talk of New York Oct. 31-8, delighted medium and large houses. Victor Moore in the leading role was well received. The co. is an excellent one. In the cast were Emma Littlefield, Charlotte Gray, Charlotte Lambert, Mac Phelps, George O'Donnell, John Conroy, and other talent. The Shepherd King 7-13.

The Great John Ganton at the Alhambra during its second week's run 31-8 drew audiences averaging fair business. Same co. in Dr. Jekyll and Mr. Hyde 7-13.

At the Grand, Lo 31-8, with John E. Young in the leading role, proved as popular as during the previous week, and the attendance averaged good business. Emma Bunting in Luna Rivers 7-13.

A Fatal Wedding 31-8 was the offering at the Seattle. It was presented under the direction of H. R. French. Oratt Humphreys as leading man and Vera West as leading woman gave faithful portrayals of their respective parts. True Hardman and Claire Sinclair sustained the heavy roles with effect. Anita Allen, Eva Marie French, Charles Connors and others contributed to the success of the performance. The attendance ranged from medium to large houses. Same co. in The Gambler of the West 7-13.

At the Loie the D. B. Lawrence Players gave a good presentation of The Eternal City 31-8, which drew audiences averaging good business. Mr. Lawrence in the leading role showed his skill and ability to good advantage. Jane Virginia Kelton was clever as Donna Roma Volanna. Carl Stoddard was effective in the heavy role. Same 7-13.

The general attendance at the theatres was good during the week, notwithstanding the unfavorable weather.

BENJAMIN F. MESSEBEVY.

## NEWARK.

**Louis Mann Given a Friendly Greeting at the Newark—Gossip and Personal Items.**

Louis Mann appeared in The Man Who Stood Still at the Newark 8-14, and was greeted by large and friendly audiences. Mr. Mann gave the same eccentric characterization of Old Kraus as he did last season. A most excellent support included Emily Ann Willman, Mathilde Outrelly, Louis Hendricks, Louis Russell, Lillian Sinnott, Edward Maynard, H. A. La Motte and John Charles. The Man Next Door 18-21.

The King of Bigamists was presented at the Columbia 8-14. The play recited in a more or less graphic manner, the deeds of John Hook, of criminal and matrimonial fame, who started the world about two years ago. A rather unpleasant theme for a play. The cast included Catherine Henry, Harry Stanley, Thomas J. Tempest, Howard M. Mitchell, Alice Gilmore.

The Hents-Santley co., who always give a good entertainment, live up to their reputation at Waldmann's 8-14. Suits Moore lead the fun-making. Others were the Freeman Brothers, Trick and Trize, Marshall and King and the Van der Koops.

The New Century Girls packed Miner's Empire 8-14. Among the special features were Abe Goldman, Tom Barrett and May Belle, Bob Archer and Bill Ladella, Jimmy Purvis, John W. Early and Pearl M. Laight.

R. H. Simpson, of this city, died under a catastrophic state during a massive exhibition by Professor Arthur Everett at Somerville, N. J. Timothy O'Leary, who has served faithfully as door-keeper at Proctor's for several years was promoted to assistant manager. Mr. O'Leary has been succeeded by George Herpin. Both are very popular with the patrons of Proctor's.

The postal clerks, representing the local branch of the national association, with their wives and guests bought out the entire house at the American Music Hall 8.

GEO. S. APPLIGATE.



## AROUND VARIOUS CIRCUITS

### Many Companies Closing, but Others Take Their Places— Changes in House Management—Stars Breaking Records—New Territory Opening.

Poor business and the closing of some productions, others are reaping a harvest, are noted, new territory is constantly being opened up by the erection of theatres, and new companies organizing in many instances replacing those closing.

#### Aaron's Associated Theatres.

R. B. Davenport is routing time for Ten Nights in a Bar-room through New York and Pennsylvania. This company has been playing to splendid business through New England.

Al. Wilson is arranging time through this office for New York and Pennsylvania.

The theatre at Lakewood, N. J., has been leased and will open at an early date.

Thomas Jefferson in Rip Van Winkle will play a limited tour through New York, Pennsylvania and New England.

Charles H. Yale has closed The Devil's Auction company.

Max Reeliner expects to arrange a short tour for The Mummy and the Humming Bird company opening in January.

S. M. Steward has leased the Grand Opera House at Jamestown, Ind., and will open the house the last of November.

Frank Marston and Burt Leroy are sending out Lamorne Cove, featuring Alice Lazar.

George Table is new manager of the theatre at East Broadhurst, Pa.

The new Opera House at Roswell, Pa., under management of J. A. Brosius, was opened Oct. 28, with the Moulin Rouge Girls as the attraction.

A. Williams is arranging time for The Arrival of Kitty through New York, Pennsylvania and Ohio.

The new Grand Opera House at West Baden, Ind., opened Sunday, Nov. 7, with Polly of the Circus, Robert Harris, of Bloomington, Ind., in the management.

M. H. Bichenstein has leased the Majestic Theatre at Atlantic Highlands. He will thoroughly renovate and remodel it in order to play attractions of any size on or about the first of December.

Living continued poor business conditions at Athens and Thacher have canceled all time for their Quincy Adams Sawyer company after Nov. 7.

W. H. Miller has purchased the Lairds Opera House at Greenville, Pa.

L. H. Miller, manager of the theatre at Linton, Ohio, has arranged to book through this office.

#### American Theatrical Exchange.

The Settlement's Convention at Fort Worth, Tex., will be held March 14, 1910. The attractions for the week will be The Thief, The Third Degree, and The Prince of To-Night.

Frital Scheff's illness caused the cancellation of her Friday and Saturday dates last week at Memphis.

The Memphis closed his season at Savannah Nov. 13.

The Jeffersons close their season Thanksgiving Day at Waco, Tex.

Lillian Russell has been booked for Texas and California.

The Jefferson Theatre at Memphis has been leased by Mr. Wells for stock.

The new theatre at Ballinger, Tex., opens around Christmas time. R. W. Harrison will be the manager.

Two Nights in a Bar Room, now making big money in the East, may play the South.

Warfield broke all records during his four night performances at Memphis.

#### C. A. Burt's Southern Circuit, Inc.

J. F. Frazer, the manager of the Opera House at Lafayette, Ala., has placed that house on this circuit.

J. A. McIntyre, the manager of the Opera House at Mt. Olive, is taking the place of S. Kildridge.

J. M. O'Dowd has assumed the management of the Academy of Music at Orangeburg, S. C., and extended the lease for another year.

Carl G. Wall, manager of the Bijou Theatre at Griffin and the Lyceum at Cedarstown, Ga., is making arrangements to build a new theatre at Corning, Ga.

J. P. Dugan, manager of the Mauring Theatre at Middleboro, Ky., reports good business for every attraction playing there up to date.

C. M. Babb and Dundy have assumed the management of the City Opera House at Laurens, S. C. Mr. Babb is the Mayor of Laurens.

Jennie L. Tempest opens her season in Lady Audley's Secret at Havre de Grace, Md., on Nov. 22, and plays Southern time.

The new theatre at High Springs, Fla., opens Nov. 25. H. McI. Grady will be the manager.

Bookings for 1910-11 are now under way at this office, prominent among them being Vogel's Minstrels.

Killmarney and the Rhine, with J. J. Kelly, will open at Havre de Grace, Md., on Nov. 20.

#### J. J. Coleman's Circuit.

H. A. Harris contemplates touring Tennessee, Kentucky and Arkansas with a rural comedy drama, carrying a band and orchestra.

John J. Dawson is arranging a tour for My Little Girl, featuring Pearl Evans Lewis, through Tennessee, Mississippi and Alabama, beginning the end of November. Charles Lynne Fallon is in advance and Arthur Lewis is business manager with the company.

Edmond D'Almeida, who has been starring in The Merchant of Venice, has closed his season.

R. H. Brodier has closed the tour of his Four of Country Kids company.

Franklin and Glover are arranging a route over this circuit for Faust, for which they promise a complete production—excellent line of pictorial painting, comprising thirty different kinds, and a first class company. Everything needed will be carried, so all they want is a clear stage.

A feature will be made of the Broken scene, which they claim will be the best ever produced.

The Prince Chap, management of Charles Emerson Cook, has canceled all bookings. The company closed last Saturday.

Joseph A. Thout is in town organizing a No. 2 Posing Review company for Jack Singer.

The No. 1 has been making an excellent impression all along the line and will start its Southern time the first week in December in Kentucky.

Harry Rowe has closed the season of his Blind organ company, and claims that parties to whom he leased certain territorial rights in-

jured the property by presenting it with an incompetent cast and inadequate production.

Harrisburg, Ark., on the main line between Wynne and Jonesboro, has a new theatre, under the management of Vandiver, Tillaworth and Yancey, who have placed the bookings with this office.

The Final Settlement company is giving the very best of satisfaction over this circuit.

The Wizard of Wiseland has started off very well through Tennessee and Kentucky.

Business the past week showed a little improvement and the grade of attractions was much better.

Many of the towns over this circuit that have been booking direct have realized the advantage of New York representation and will be represented by this office beginning next season. A complete list of such will be published about January 1.

## SAN FRANCISCO.

### Diana Heneker Made an Unqualified Hit— Eddie Foy Drew Full Houses.

The Traveling Salesman at the Van Ness was presented by Gottlieb and Marx 1, to a large sized audience, and was very much enjoyed as indicated by the frequent laughter and applause. Mark Smith, who assumed the role of Bob Blake, was excellently qualified for the role, both in manner of speech and personal appearance. Miriam Nesbitt portrayed the innocent Telegraph Operator in excellent manner, while Miss Babbitt, characterized by Diana Heneker, is an interesting type of a good-hearted angel, and in the unqualified hit. The rest of the characters were admirably assumed by Virginia Hamilton, Marion Stephenson, Robert Hamilton, Lawrence Sheehan, Guy Hoffman, Emmitt Shachelford, Clifford Stark, Daniel Jarrett, Will Schroeder, James O'Neill, Jr., and Theodore Kehrweid. This play will end evening 14.

The Alcazar recorded a sterling success in Shore Acres. Fred J. Butler, who is the stage director, again succeeded as Nathaniel Berry, the part heretofore played by James A. Herne.

The other players were: Will R. Walling, E. L. Benson, Charles Dow Clarke, Howard Hickman, Adele Belgrade, and Miss Vaughan. The next play to be produced is The Cowboy and the Girl. John Ince, the new leading man, will make his first appearance in this offering.

At the Alcazar, Eddie Foy in his role of "Broadway drew a large audience on evening Oct. 31, and the same character of attendance has been the order of the day ever since. The play has pleased beyond expectation. Ned Wayburn is to be commended for the accuracy displayed in the staging, for the especially for the richness with which all the difficult marches and dances are carried out. The young ladies are well drilled in their songs and dances, and lend much to the success of the play. The following are the players: Eddie Foy, Charles Heaton, Ralph Strong, Harold J. Reilly, William G. Wild, Joseph Donner, Alfred Latell, Harry Simpson, Fred Bates, Bud Brady, Valentine Homan, Eddie Clemmons, Laura Jaffray, Miss Belle Gold, Josie Intropoli, Ethel Intropoli, Jane Langdon, Nellie Bix, Estelle Sulte, Patricia Hamilton, LeVine Jacques, Ivy Paget, Dot Paget, Jessie Willard, Fannie Clifford, and Ethel Sinclair. This play is scheduled to end evening 13.

The Princess had another successful production on evening 1 in Kolb and Dill, presenting The Politician and Maud Lillian Berr shared fully the honors of the male stars. The following were the players who took part besides the star just mentioned: Percy Bronson, Sydney Dorey, C. Swickard, Harris McGuire, C. Chase, Richard Stanton, Stanley Richards, Albert Doncon, Olga Stech, Martha Marshall, and a comely bevy of chorus girls.

The Garrick had the usual co. of colored folks in In Old Kentucky, which opened matinee 31. The play drew, as usual, for the entire week.

Evening of 7, Gottlieb & Marx presented The Three Twins to a large house. The prices have been changed, and now range from 50 cents to \$2.

Will Greenbaum is devoting a great deal of time to his platform attractions, and the first is Sousa and His Band, which opened Thursday 4, at Dreamland Rink, and on evening 5 a Wagner Sousa Concert was given. Eight concerts are scheduled. Mr. Sousa is assisted by Misses Frances and Grace Hoyt, Florence Hardman, violinist, and Herbert Clark, cornetist. On afternoon and evening of 8 Sousa gave concerts at the Greek Theatre in Berkeley.

Jomelli, the prima donna soprano, with Marie Nichols and Miss Warden, are scheduled for the Novelty Theatre 12-16.

Albert Rosenthal gave his concert evening 3 at Lyric Hall, and a large audience of music lovers was there to hear the "cello concert. He displayed great ability, and a very auspicious future is predicted for the young San Franciscan.

Mr. Grauman, late part owner of the National Theatre, is interested in a new theatre, the foundation for which is now being laid on the south side of Market Street, between Sixth and Seventh, the seating capacity of which is said to be 2,000.

#### A. T. BARNETT.

## TOLEDO.

### Walter Jones and Lawrence Wheat at the Auditorium—A New Stock House.

At the Auditorium, Going Some, involving college boys and cowboys, more than pleased good houses 5-6. Walter Jones and Lawrence Wheat furnished most of the laughs. Adele Ritchie in The Motor Girl 8-9, did not come up to expectations. The music was good, but the play lacked the vim and dash of a high-class musical comedy. Good business.

The Girl From Rector's was the offering at the Valentine 9-10, and drew good sized houses to each performance.

The Lyceum put on Money and Women 4-6 and pleased fair business. George Sidney drew good houses to see The Joy Riders 7-10, in which he was irresistibly funny.

Will Bettis is to have the management of the American, which is to open in about a week with a stock co. This house was formerly the American Music Hall. The lessees are Will Bettis and the Arcade Amusement Co.

#### C. M. EDSON.

## SPOKANE.

### Cecil Kirks and Bessie Fisher at the Spokane— News of the Theatres.

Blanche Bates, supported by Milton Sills, John W. Cope, Wedgewood Nowell and Loretta Wells, played to large audiences at the Auditorium in The Fighting Hope 1-3. Star and play were well received. King Dodo, featuring William Friend and Eleanor Kent, pleased four big audiences 4-6. Human Hearts, 7. Billie Burke, in Love Watches, 8. George Hamilton, 13. The Climax, 14-20. Ezra Kendall, 23-27. Henry E. Dixey, 29-30. Fritz Kreisler, Dec. 4. The Alaskan, 10-11. The Third Degree, 12-14. The Traveling Salesman, 15-16. William H. Crane, 17-18.

In Wyoming played to good business at the Spokane the week of Oct. 31. The co. was headed by Cecil Kirks and Bessie Fisher and included Frank B. Fanning and Anna Gardiner. Forty-five Minutes from Broadway, week of 7. The Girl at the Helm, week of 14. The Honey-moon Trail, week of 21.

Describing the difference between the legitimate and vaudeville, William E. Thompson, contemporary of Booth and Barrett, who played in Spokane this week, said: "As a star in some great theatre (the audience) came in evening dress and with cold, critical minds. In vaudeville they came in the shabby and I talk to their hearts and souls and I am glad that a divine Providence has given me sufficient comprehension of art to talk to them that way."

Ground has been broken at Kennewick, Wash., for a big opera house to be erected by C. R. Williams and leased to Hammond and Oulton, present managers of the New Dime Theatre. The building will be of modern construction and sufficiently large to accommodate traveling co.'s. At present it is impossible for road co.'s to come from Walla Walla to North Yakima without losing a night, while by making Kennewick they will be able to meet their engagements.

Ren H. Rice, secretary-manager of the National Apple Show, 15-20, announces that every thing is in readiness for exhibitors. There will be 2,000,000 apples in competition for \$25,000 in prizes. The circus top, 250 by 300 feet, to house part of the exhibits, was put up Saturday. The vaudeville performers and bands of 52 pieces will rehearse 14-15, when the show will be formally opened by President Taft pressing a golden key at Washington, D. C.

Frank Newman, formerly of the Moore and Grand Theatres at Seattle, has succeeded Zoe Shoop as treasurer at the Spokane, his assistant being Arthur Cox.

Francis C. Walker has become president of the Spokane Philharmonic Society, which will present The Messiah during the December holidays. Professor Karl Riedelsberger is musical director. The other officers are: Lillian M. Robinson, vice-president; George B. Drescher, secretary and E. M. Brown, treasurer.

Plans for a Post street entrance to the new Shubert Theatre Co. The entrance will be 11 feet wide and connect with the vestibule on Front street. There will also be an entrance from Front street.

#### W. S. M'CREA.

## OMAHA.

### The Yankee Prince Drew Largest Houses of Season—Bills at Other Houses.

George A. Cohan and co. in The Yankee Prince attracted a series of the largest houses of the season at the Burd 4-6. Mr. Cohan is a fine dancer and wonderful stage manager. The co., a large and brilliant one, and Tom Lewis easily divide honors with the star. The Third Degree week of 7-9, Cohan and Harris Minstrels 13-20, from both the press and public. Helen Ware as Annie Jeffries has really made a profound impression, and the balance of the co. was excellent. Managers Woodward and Burgess promise us Paid in Full 14, 15. Commencement Days 16, 17. Cohan and Harris Minstrels 18-20.

Jack and Jill was the acceptable offering at the Burwood 4-6. Ada Menzies is a pleasing Jack and sings delightfully. Daisy Howard as Little Bo-Peep is also popular. Jack Henderson in the role of Queen in most pleasing. Three Weeks followed 7-9, but was disappointing. The Man from Home 11-13. Dustin Farnum in Cameo Kirby 15-17.

On Trial for His Life was the thriller for the Krug patrons 4-6. Business was fair, and the co. also, Porter J. White's Faust co. gave an excellent performance and did well for the half week commencing 7, with John Sturgeon as Mephisto, Frederick Wilson as Faust, and Olga Verne as Marguerite Underlined: The Cowboy Girl 11-13. Little Johnny Jones 14, 15. Ward and Vokes 16-20.

The contractors on the Brandeis Theatre are working double shifts of men by aid of electric lights in an earnest effort to turn the house over before the old year closes.

#### J. RINGWALT.

## DETROIT.

### The Opera House and New Garrick Present Some Strong Attractions.

One of the most pleasing offerings since the new Garrick opened its doors was the engagement of Mary Manning 8-15. Miss Manning was seen in Rachel Crothers' well written play, a Man's World. Attendance for the week was good. Next week, Madame Nasimova in The Passion Flower.

The Merry Widow played a return engagement at the Detroit Opera House 8-15. An extremely heavy advance sale of seats is reported for next week's engagement of Mrs. Flake in Salvation Nell. This is Mrs. Flake's first appearance in Detroit under advantageous circumstances in many years and there is little doubt but that she will be given a most hearty welcome. Otis Skinner will follow in a three-night engagement.

Gus Edwards' Schoolboys was seen at the Lyceum 8-15, and The Virgilian is noted for next week.

The Gay Masqueraders gave a fair performance at the Gayety 7-13. Next week, Rice and Barton's Big Gayety co.

At the Avenue Theatre 7-13 Pat White and his Gayety Girls played to capacity houses. Both burlesques were full of cleverness, and olio was made up of three or four acts above the average in merit. A big week is anticipated 14-20 for the Tiger Lillies.

The gambler of the West at the Lafayette Theatre 7-13. Next week, Queen of the Secret Seven.

At the Temple Theatre next week Mademoiselle Dazie, who left Detroit a few years ago to become one of the most famous dancers of her generation, will head the bill, and record breaking attendance is anticipated.

#### ELYP A. MARGNI.

## KANSAS CITY.

### The Gayety Opened to Big Business—William Desmond Distinguished Himself.

The Gayety, Kansas City's newest playhouse, was opened to the public for the first time 7, with The College Girls as the attraction. The new theatre is located on the corner of Twelfth and Wabash streets, quite a desirable site, and is built on the latest approved plans regarding fire laws, exits, furnishings and general equipment. While not a theatre of extravagant ideas, it is furnished within and without in excellent taste, the interior decorations being of that comfortable, cozy kind that are more charming to the average mind than the extreme of "gingerbread" decorations of so many playhouses. The seating capacity is 1,020, of which 550 are on the main floor. The Columbia Amusement Co. of New York, are the lessees, with Thomas Hodgeman as local manager. The burlesque attractions playing on the Columbia circuit, formerly appearing at the Majestic, will form the season's attractions. The opening one, The College Girls, differed decidedly from the usual fun of burlesque offerings, there being no olio, only a two-act musical frolic with the title of At Home and Abroad, which found unusual favor with the big crowds. Joe Fields, George Scanlon, H. M. Knowles, Fannie Brice, Lillian Lloyd, Willie Weston, and Clara Hendrix carried the principal parts to success, while a chorus of ability and general attractiveness was a big feature.

Mademoiselle Mischief, with Corinne featured, was the Shubert offering 7-13, playing to very satisfactory week at business. The new star handled Lulu Glaser's old part very successfully, playing with a dash and spirit that won enthusiastic applause from a big opening audience. The comedy features were well cared for by Frank Farrington as Sergeant Humbar, ably assisted by Charles W. Meyer and Edward Cutler. Others of the co. who deserve praise are Albert Howson, Harry Linkey, and Alfred Wilder, while an attractive and well costumed chorus added much to the entertainment. Going Some 14-20.

The Cohan and Harris Minstrels, presenting George Evans, was the attraction at the Willis Wood 7-13, playing to a good week's business. Evans with his "100 Honey Boys" offered a new line of entertainment for this theatre, but the change seemed to work well, judging from its enthusiastic reception at the opening performance. George Evans, the hit of the evening, was ably assisted by John King, Carl Benham, Sam Lee, Harry Van Fossen, Will Oakland and others of the big co. The Third Degree 14-20.

The Red Mill at the Grand 11-13 drew the usual good crowds and, while seen here a number of times before, seemed to please as much as upon its first visit. Bert Swor and Frank Woods had the leading parts, which they played well, while Marie Nordendorf, Georgia Harvey, and Vernice Martin played greatly. The Dutch Kiddies won the usual favor. Via Wireless 14-20.

Beulah Poynter, in the ever popular Lena Rivers, made her annual visit to the Willis 7-13 and was favorably received as usual. A good co. supports the star and the play is well kept up to former standards in all departments. The Cowboy Girl 14-20.

The Woodward Stock put on The County Chairman at the Auditorium 7-13, opening to two big Sunday audiences. The name part of the play gave William Desmond a splendid role in which he distinguished himself. His interpretation was naturalness itself, coupled with a detail that would seem impossible in one week's rehearsal. He won repeated applause for his fine performance. Mary Hall had little opportunity as Lucie Kirby, but did that little well. John J. McCabe as Sassafras Livingston was also a decided hit. Other members of the co. played the minor parts in their usual capable way. Zaza 14-20.

At the Century 7-13 Watson's Big Show played to a week of good business. Two entertaining musical burlesques, with Billy Watson in the leading comedy parts, were well received. The Yankee Doodle Girls 14-20.

Part of the subject of the Burton Holmes Traveltogue given at Convention Hall 8 before a large crowd.

The Theatrical Dramatic Club of the University of Kansas is shortly to produce a play written by Mauriel Culp, one of its members, which is said to be a comedy of much originality and decided cleverness. The play is entitled Dad and the Frats, and, as the name would imply, has to do with college life. The hero is a football player, and a note of attractiveness is lent to the production as the part is to be taken by Tommy Johnson, the quarterback of the Kansas team, who is just now the idol of the school on account of a spectacular seventy-yard run to touchdown which won the game in the annual Kansas-Nebraska contest last week.

#### D. KEDDY CAMPBELL.

## SPRINGFIELD, MASS.

### Big Advance Sale for Madame Sembrich— Quiet Week at the Court Square.

The Court Square was a quiet place 8-13, the only performance being Reikins' Yiddish co. In The Jew and the Gentile 9-11, did not show up because of their Philadelphia trouble. Not until late was it learned that they couldn't get out of its tangle in time. The Springfield Republican, by the way, refused their advertising and did not mention them in any form, not even when they "foiled."

Madame Sembrich is promised a very large house 15, and the premiere 16 of Rebecca of Sunnybrook Farm, which also plays the rest of the week, will be quite an event.

Kate Douglas Wiggin has engaged a whole floor of one of the leading hotels for herself and friends. Brewster's Millions comes 22-24, and The Circus Man 25-27.

The Gilmore had The Follies of the Moulin Rouge 8-10, and the Crole Slave's Revenge 11-13.

#### EDWIN DWIGHT.

## A Tonic

Horsford's Acid Phosphate take when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.



# THE NEW YORK PICTURE FIELD

## A NOTABLE WEEK

EXCEPTIONAL FILMS PRODUCED BY PATHE, BIOGRAPH, VITAGRAPH AND OTHERS.

"Rigoletto," a Splendid Production—"Lancelot and Elaine," Notable in Every Respect—"The Light That Came," Remarkable in Its Appeal—Kalem, Selig, Edison and Essanay Offer Strong Subjects—A Round Dozen Films That Merit Special Praise in a Single Week's Releases.

In a week so notable for specially meritorious subjects it will be difficult to single out any one film for a leader. There are three strong Pathe subjects, of which a remarkably fine production of Rigoletto is the best, the other two being The Flight of Monsieur Valette and A Good Lesson in Charity. Vitagraph presents two, of which Lancelot and Elaine is of exceptional merit, while into the Shadow is a film that has peculiar strength. Biograph's two reels are of high order. The Light That Came possesses a remarkable appeal, and The Restoration being marked by the skillful handling of a difficult subject. Selig's Stage Driver is a splendid melodrama, and the same company's Panama pictures are entitled to strong praise. Kalem's Dara is an appealing story well presented, and Edison's Bride and Groom is of unique interest, while Essanay's The Game is strong in dramatic quality.

**The Stage Driver** (Selig, Nov. 8).—Magnificent mountain scenery and a story with a strong plot ending in a big situation makes this Western melodrama something of a triumph for the Selig producers. The stage driver is a rugged old fellow, with Spartan ideas regarding the duty his son owes to society. The son is a wild young fellow, who gambles away all the money left to him and his sister by his mother. The father whips him for his transgressions, and demands only when the boy's sister pleads for mercy for her brother. But the youth fails to profit by the punishment. He becomes a worthless loafer and consorts with outlaws whom he joins in a plot to rob the stage coach driven by his father. The abused wife of one of the outlaws exposes the plan to the stage driver's daughter and she rides to overtake her father and inform him of the plot. Thus warned, he secures a man to accompany the coach, and when the hold-up is attempted the two gangsters are wounded and arrested. One of them proves to be the wayward son. At the trial both are found guilty, with a recommendation of mercy as to the son. The judge who is a friend of the driver, suggests sending the son to the reformatory if the father will become responsible for him. The daughter begs her father to show mercy, but his sense of justice will not permit him to do so and he sternly refuses. After the boy has been led out under sentence to prison, the old man breaks down and gives way to the grief that he had suppressed. The scene is well carried out and is extremely effective.

**The Restoration** (Biograph, Nov. 8).—This is a good average Biograph film, which sufficiently deserves its excellent quality without claiming it as specially great. The plot calls for the rather unaccountable shattering of the mind of the chief male character and a prompt recovery that in actual life might appear suspicious, but the fine acting of the Biograph players makes the story appear real. After all, we know little about the vagaries of insanity. The unusual is often likely to be the most possible. A husband mistakes the interest which his wife is taking in the love quarrel of a young man, her cousin, and when he comes upon the cousin embracing her sweetheart, he is so infuriated by the sight that he takes the latter wearing a light shawl about the head belonging to the wife, he assumes that he has interrupted a guilty meeting. When he tears the two apart and discovers his mistake he goes insane. One would have thought it would have caused an equally effect, but there are no reasons for insanity and this point is therefore plausible. The doctor, to restore the poor man's mind, has the vital scene re-enacted and it produces the desired result. The subject is a difficult one to get over and therefore reflects the more credit on the players.

**Culture of Tea in Java** (Pathe, Nov. 8).—This is another scenic industrial film that is added to immensely by the fine coloring process employed in the Pathe laboratories. The entire process of tea culture from the planting of the shrubs to the packing of the leaves is adequately illustrated.

**Adventures of a Pair of Trousers** (Pathe, Nov. 8).—A laughable farce, though an old one, is presented in this subject by an excellent cast of comedy pantomimists. A workman hides his money in his light Sunday trousers, refusing to give any of it to his wife. Requiring money she sells the trousers, not knowing their contents. The old clothes man discovers of them to a chance who has been walking with his girl and has ripped his trousers climbing over a fence. The owner of the trousers, after learning of the sale, sets out in a furious search, attacking different men wearing light trousers, until at last he finds the light one and recovers the garment and the money.

**For Love's Sweet Sake** (Lubin, Nov. 8).—This is a comedy drama mixed with a little farce that produces a number of laughs. The story is that of a young man who, desiring to fool his sister, takes the place of a coachman and calls for her at the opera; but the wrong young woman gets into the carriage, and when he accuses her he is the one who is most frightened. He is arrested, but the strange girl intercedes with her father, who accuses the supposed coachman's release, giving him employment as a servant in his house. He is now in love with the girl and she is attracted toward him. They have a few fairly odd experiences in their love making, owing to the young man's efforts to escape recognition by callers, but in the end it comes out all right and the two hearts are started on the road that leads to

union. Although the treatment of the subject could have been greatly improved, both in the construction of the story and in the class of pantomime employed, the film pleases.

**Bride and Groom at Zoological Gardens** (Edison, Nov. 9).—The mixture of a light comedy story with extremely interesting views of the New York Zoological Gardens makes this picture one of unique interest. The comedy is admirable and thoroughly natural, while the views of the animals are among the best the writer has seen. The bride and groom become separated in a delightfully plausible manner and the young wife falls into the hands of a masquerader who supposes she is looking for a convenient escort. She takes him for a gentleman who has politely saved her from the elephant and consents to have ice cream with him. His disgust when the anxious husband appears and carries her off is a rich bit of new pantomime that is worth seeing. The film is along a new line and no exhibitor should miss it.

**In the Shadow** (Vitagraph, Nov. 9).—The new picture pantomime has no better illustration than is presented in this remarkably effective subject, dealing with the serious illness of a child. From the moment we see the child taken to the sick room and the first doctor is called in we are impressed with the actual reality of the events we are witnessing. The serious physician, laboring over the helpless little patient, is to all appearances a genuine doctor. He is evidently worried and asks that a specialist be sent for. The specialist, somewhat cold and heartless, as great men are apt to be in the professions, but nevertheless an expert, arrives and prescribes. With breathless interest the two men watch for the effect, while the poor mother is led from the room lest her agitation shall interfere with the operations of the doctors. Apparently the medicine has not produced the desired result and the first physician goes reluctantly to the parlors to break the sad news to the parents. Back in the sick room the specialist is packing up his implements and the nurse assistant, whom he has brought along, folds the hands of the child across its breast. It is all very sad and pathetic. As she turns her back, one hand of the patient raises a little and falls to one side. Life is returning and the nurse discovers the movement. She hastily calls the specialist back to the bedside and he resumes his efforts at resuscitation. Slowly the child revives and the nurse is sent to call the other doctor. When it is apparent that the crisis is past, the parents are summoned and the joy of the mother at the sight of her darling snatched from the jaws of death is one of the most effective ever seen on the picture screen. The scene in the sick room has been without the slightest trace of the theatrical and each movement has been so realistically reached that the early scenes, excepting the first, however, there is room for improvement. The child, while playing with others, eats poison berries and is carried home, all very naturally, but once home, while the doctor is awaited, the mother makes no other effort to soothe her child. She merely hugs him to her breast. However, this unmotherly conduct is only temporary and must not blind us to the superior quality of the picture as a whole. It is a film that can be featured in any house.

**Stickty Proposition** (Vitagraph, Nov. 9).—This is a short "comic" by paper face, with a number of good laughs, cleverly induced. Papa is bothered by the flies, aided by the children with a long feather, and he sends for fly paper which the kids distribute thoroughly about the room so that when he returns to his easy chair his real troubles commence, and do not end till the fly paper is exhausted.

**Telltale Reflections** (Gaugmont, Nov. 9).—This picture is a comic, trick novelty of pleasing interest. A man has invented a magic mirror in which appear the thoughts of the person exposed to it. He sells a number of the devices and we are shown the results. One of them exposes what is passing in the brain of a murderer, the murder being reproduced in miniature in the mirror. Another tells the old school teacher that the little girl has done and another reveals to a wife the shortcomings of her husband.

**The Pigmy World** (Gaugmont, Nov. 9).—We have here another novelty trick picture, not so good as the foregoing, but not uninteresting, and being on the whole rather mystifying. It is a dream picture, the victim imagining that each person or thing he meets is suddenly transformed into Lilliputian size.

**A Peace Agitator** (Gaugmont, Nov. 9).—The humor of this film is rather forced, which is not a common thing in French subjects. A certain man is impressed with the notion that he was called and other similar people to thoughts of peace. He tries industriously with somewhat foolish results until two policemen save him from footpads, when he becomes convinced that armed peace is the proper thing and he symbolizes it by going home equipped in a suit of armor, a very odd ending.

**The Game** (Essanay, Nov. 10).—On the whole very effective and striking, this film holds the attention by its realism and strongly photographed, well appointed scenes. The story is clearly told except in one of the details. The acting is excellent except that some of it is a little hasty and the old father's attempt to appear insane smacks of comedy. The junior member of a firm of brokers induces his partners to enter into a big deal in the market and they gather all their resources for the venture. The junior member's father, however, is opposed to the scheme and he telegraphs the firm to make no more until he arrives. He is evidently the senior of the house, but he is overruled and the others determine to go ahead. The night before the deal the old gentleman, being partly insane, we are told by the subtitle, goes to the office and steals the firm's securities. But he leaves his key on the office table and the son in the morning is able to understand who it is that has robbed the safe. He hurries home and recovers the securities, but it does not appear that he gets all of them because we have already seen the father steal the securities from the bookcase, and these the son does not take back with him. However, this apparently makes no difference. The son goes into the pit and wins the day and a big fortune. The father forgives him and turns over the management of affairs to the son and we see no more of the secreted papers. The boy also wins the daughter of one of the other partners, although the love story has little to do with the plot.

**A Tumultuous Elopement** (Melies, Nov. 10).—The Melies comedies already have gained the credit of sharp wit in at least some of each film and this subject sustains the reputation. Although the story is disconnected

## "SPECTATOR'S" COMMENTS.

The esteemed editor of the *Moving Picture News* very adroitly advises the independent film companies to advertise in *The Mimos*, and it is the most valuable advice he has ever given them. *The Mimos* is pre-eminently the highest class medium they can use for reaching the best type of exhibitors. In giving the advice referred to above our amiable and well meaning friend uses clever circumlocution and carefully disguises his excellent intentions by pretending to be very angry at *The Mimos* and basing his advice on a false premise. Nevertheless, it is good advice and the independents should follow it. By all means advertise in *The Mimos*. It will not have precisely the result that the editor of the *News*, in his effort to conceal his purpose, promises—namely, to secure immunity from criticism of bad films, but the criticism of bad films may easily be avoided by not getting out bad films. Producing good films and advertising them in a good paper is the best policy they can follow.

The comment in this column last week to the effect that the best motion picture directors and players in America are developing a new style of pantomime that is superior to the conventional method, which had reached its highest state of perfection in the Latin countries of Europe, has attracted prompt attention among *Mimos* readers. Here is a communication criticizing the idea advanced:

Mr. Spectator: You claim in this week's *Mimos* that American actors are improving on the style of pantomime employed by the French. I cannot believe you are sincere in this claim. The French are beyond question the best pantomimists in the world. Have you forgotten Severin?

Indeed, no! Severin has not been forgotten. He is undoubtedly great as a pantomimist, but with all deference to his greatness he illustrates the very point made in the paragraph last week, to which you refer. His pantomime is of the old school that depends largely on unnatural hand motions to convey ideas. But he is also a consummate actor, and we forget in the perfection of his art that he has employed gestures that would not have been employed by an individual in real life, unless that individual were a deaf and dumb man. How much greater would be if he were to discard the sign language and convey the ideas he wishes to convey by means of natural actions and cleverly conceived incidents?

There are others who look at this matter in a different light from "J. C. H.," and one of them has taken the trouble to write about it to *The Mimos*, making incidental reference to the part which *The Mimos* has

and rambling, it produces laughs and will therefore prove welcome in most programmes. The big laugh in this picture comes when a tramp, trying to escape from a farmer, comes across a pile of clothing which is being burned by the health authorities. He dashes on a line seen of clothes and has them on just as the pest house wagon, marked smallpox, comes back with another load for the bonfire. The tramp's haste to disrobe is entirely logical. But his old rags have been kicked into the fire and he is helpless till he is able to find a woman's hat and dress, and this is how he becomes mixed up in the tempestuous elopement. The lover has sent a liverman to bring the girl for the runaway marriage and the driver thinks the tramp is the girl. The result is that the tramp meets the lover at the appointed place. There are other lively but irrelevant complications before and after these incidents, but all comes out right after a fashion, and the couple is happily married, with the old man reconciled.

**Flight of Monsieur Valette** (Pathe, Nov. 10).—This well acted historical picture story deals with that period in France following the restoration of the Bourbons after the fall of the first Napoleon. Valette is condemned to death by Louis XVIII, and he is given shelter by Diana de Vaudemont, who is secretly in love with him and takes advantage of the occasion to make her love known. But he has a wife, to whom he is devoted, and he repulses Diana's advances, whereupon she betrays him to the King and he is arrested. His wife, however, gains permission to visit him in her cloak. He is therefore deemed to have no admirers, while her pretty sisters are much sought by the young men of the neighborhood, follows them one night to a ball, where she sits alone, unattended until by chance she meets a blind violinist of the orchestra. They are brother and sister in affliction and their hearts warm to each other, although he cannot see the scar that gives her so much humiliation. They become sweethearts, and one day a young doctor declares that the blind man's sight can be restored, although it will require money to do it. The girl is about to hand over her savings that the cure may be undertaken, when the thought comes to her that with sight he will see the scar and cease to love her. But she nobly makes the sacrifice, after a struggle, and the doctors operate successfully. Her fears are then proven to be groundless, for he rewards her faithful, self-sacrificing love by blinding the scar

and folding her in his arms. One or possibly two early scenes might have been omitted without weakening the effect.

**Across the Isthmus** (Selig, Nov. 11).—This is another Panama Canal picture, but it is an entirely new one and presents more points of interest than its predecessors. It is, in fact, a notable subject, showing scenes along the canal that give us a comprehensive idea of the vast work that is being performed in the big ditch.

**The Blue Garter** (Lubin, Nov. 11).—If there were some logical reason why the blue garter could only be gotten rid of by each man passing it along to another, there might be real humor at the end of this film; but we are all the time impressed by the thought that all that any of the men have to do is to throw it away and his troubles will be over. The first man that finds it puts it in his pocket and his wife becomes jealous. He slips it into another man's pocket, who in turn drops it over a third man's cane, and this man places it in a fourth man's hat, and so on till they all get into the police station, where it turns out to be no lady's garter at all, but only the elastic with which the officer had held up his shirt sleeve. Nevertheless, the picture is greeted with hearty laughter.

**Found in a Taxi** (Lubin, Nov. 11).—This is another "comic" that lacks an obvious motive for the series of scenes that make up the film. A man is handed a bundle of male wearing apparel found in a taxicab in which his wife has been riding, and along with it is a note which bids the spectator to go to what it is all about. Evidently it upsets him tremendously, and he chases the taxi through many streets and around many corners, but he fails to catch up with it and at last goes home, where it is explained that his wife had been out buying presents for his birthday. The chase, which is joined in by all the people the poor man has knocked over, is the lively part of the picture, and it is a real Lubin chase, which sufficiently describes it.

**A Man with Three Wives** (Edison, Nov. 12).—It is to be feared that but a small percentage of picture house patrons are able to follow the complicated situations of this film. They are developed so rapidly and there is so much confusion in the movements and identity of the characters that the story, except in a few incidents, is lost. A young artist marries the girl of his choice, and his uncle, on hearing of his intention, warns him that he will disinherit him, following the threat by a hasty visit. It is then thought necessary to claim that the young bride is the wife of another artist, who is already married, and the two are so introduced to the uncle. The third wife is invented in the person of the model, as the printed bulletin explains, to satisfy the propriety of the bride's mother, who objects to models. By this time things are so hopelessly mixed up that we are unable to understand how it is untangled, except that we see a pleasing bit of acting when the bride follows the old uncle into an appearance of cool nature.

**His Masterpiece** (Kollins, Nov. 12).—In witnessing this picture we are unable to decide whether it is intended seriously or is an at-

played in the development of American picture pantomime:

Editor *DRAMATIC MIRROR*: I was glad to see the statement in "Spectator's Comments" that Americans are outdoing the Europeans in pantomime. Hurrah for the Americans! Our actors in the pictures are learning to do things like everyday people do them, thus making the pictures appear like real life. *The Mimos* has had a lot of influence in bringing about this great improvement. I believe that your criticisms of pictures have accomplished more in this line than any other force, and I also believe that the reason motion picture acting has advanced so much more rapidly in America than in Europe is because the American actors have not had the benefit of similar criticisms. It would pay the foreign film people to have your reviews of their films translated into their language, so that they could correct the mistakes they make. They all look to the American market for their films as their best market, and they should try to give the Americans what they want.

The above is a very pleasing bouquet which "Exhibitor" has handed to *The Mimos*, and there is sense in the thought advanced that European manufacturers should study the American public and endeavor to meet its demands. It is true that they get out feature films which are often models of pantomime and plot, but it is also true that they do not keep up to this high standard in the general run of their output. They are doing no better than they did several months ago with the greater part of the subjects they are producing, whereas it is the constant aim of the Americans to make each new film better and greater than the previous ones. If, as "Exhibitor" suggests, the European manufacturers do not have the benefit of impartial and disinterested criticism of their films, it may account for the lack of improvement in the majority of their releases.

That this department in *The Mimos* has struck a responsive chord is every week more apparent. In addition to the communications quoted above several others were received during the week commencing the "reviews" and "Spectator's Comments." A magazine author in Los Angeles, Cal., addressing "Spectator," says:

I take great pleasure in reading your comments every week, and it will be great through your efforts, I think, that the motion picture enterprise will be brought to a high level of perfection.

These are kind words, to be sure. Another gentleman writing from San Francisco concludes a letter of inquiry "with the hope that you will continue the criticism of films." And so it goes. The increasing interest in motion pictures of intelligent people, spectators, exhibitors, writers and actors, is the most significant sign of the times in public amusements. *THE SPECTATOR.*

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## AROUND VARIOUS CIRCUITS

### Many Companies Closing, but Others Take Their Places—Changes in House Management—Stars Breaking Records—New Territory Opening.

Just business and the closing of some productions, others are reaping a harvest, are noted, new territory is constantly being opened up by the erection of theatres, and new companies organizing in many instances replacing those closing.

#### Acme's Associated Theatres.

S. B. Davenport is routing time for Ten Nights in a Bar Room through New York and Pennsylvania. This company has been playing to splendid business through New England.

At Wilkes is arranging time through this of the New York and Pennsylvania.

The theatre at Lakewood, N. J., has been closed and will open at an early date.

Thomas Jefferson in Rip Van Winkle will play a limited tour through New York, Pennsylvania and New England.

Charles H. Yale has closed The Devil's Auction company.

Max Linder expects to arrange a short tour for The Mummy and the Humming Bird company opening in January.

E. A. Harker has leased the Grand Opera House at Jacksonville, Fla., and will open the season the last of November.

Frank Marston and Hurl Leroy are sending out Lorraine Cole, featuring Alice Lazar.

George Table is now manager of the theatre at East Brunswick, Pa.

The new Opera House at Roswell, Pa., under management of A. Brosius, was opened Oct. 25, with the Moulin Rouge Girls as the attraction.

C. A. Williams is arranging time for The Arrival of Kitty through New York, Pennsylvania and Ohio.

The new Grand Opera House at West Baden, Ind., opened Sunday, Nov. 7, with Polly of the Circus, Robert Harris, of Bloomington, Ind., as the manager.

A. H. Huchenstein has leased the Majestic Theatre at Atlantic Highlands. He will thoroughly remodel it in order to play attractions of any size on or about the first of December.

Due to continued poor business conditions at Kansas and Thatcher have canceled all time for their Quince Adams Sawyer company after the 1st.

W. H. Miller has purchased the Lairds Opera House at Greenville, Pa.

L. H. Miller, manager of the theatre at Lisbon, Ohio, has arranged to book through this circuit.

#### American Theatrical Exchange.

The Gentlemen's Convention at Fort Worth, Tex., will be held March 14, 1910. The attractions for the week will be The Thief, The Third Degree, and The Prince of T-Night.

Princess Bell's illness caused the cancellation of her Friday and Saturday dates last week at Memphis.

The Memphis closed his season at Savannah Nov. 12.

The Jeffersons close their season Thanksgiving Day at Waco, Tex.

Lillian Russell has been booked for Texas and Oklahoma.

The Jefferson Theatre at Memphis has been booked by Mr. Weis for stock.

The new theatre at Hallinger, Tex., opens around Christmas time. R. W. Harriman will be the manager.

Two Nights in a Bar Room, now making big money in the East, may play the South.

Warfield broke all records during his four night performances at Memphis.

#### C. A. But's Southern Circuit, Inc.

J. P. France, the manager of the Opera House at Lafayette, Ala., has placed that house on this circuit.

A. McIntire, the manager of the Opera House at Mt. Olive, is taking the place of S. Bridges.

Edwards has assumed the management of the Academy of Music at Orangeburg, S. C., and extended the lease for another year.

Carl H. Wall, manager of the Bijou Theatre at Griffin and the Lyceum at Cedarhurst, Ga., is making arrangements to build a new theatre at Connington, Ga.

J. P. Ingram, manager of the Manning Theatre at Middletown, Ky., reports good business for every attraction playing there up to date.

C. M. Babb and family have assumed the management of the City Opera House at Laurens, S. C.

C. M. Babb is the Mayor of Laurens.

Joseph L. Tempest opens his season in Lady Audley's Secret at Havre de Grace, Md., on Nov. 22 and plays Southern time.

The new theatre at High Springs, Fla., opens Nov. 22. Mr. McElroy will be the manager.

Bookings for 1910-11 are now under way at this office, prominent among them being Vogel's Minstrels.

McIntire and the Rhine, with J. J. Kelly, will open at Havre de Grace, Md., on Nov. 20.

#### J. J. Coleman's Circuit.

H. A. Harris contemplates touring Tennessee, Kentucky and Arkansas with a rural comedy troupe carrying a band and orchestra.

John J. Howard is arranging a tour for his Little Girl, featuring Pearl Evans Lewis, through Tennessee, Mississippi and Alabama, beginning the end of November. Charles Lynne is in advance and Arthur Lewis is business manager with the company.

Edmond Hodge, who has been starring in The Merchant of Venice, has closed his season.

H. H. Butler has closed the tour of his Play of Country Kids company.

Trumbull and Govey are arranging a route over this circuit for Faust, for which they promise a complete production—excellent line of pictorial painting comprising thirty different kinds, and a first class company. Everything needed will be carried on all they want is a clear stage.

Trumbull will be made of the Broken scene, which they claim will be the best ever produced.

The Prince Chap, management of Charles Roseman, has canceled all bookings. The company closed last Saturday.

James A. Flower is in town organizing a No. 1 troupe. He views company for Jack Singer.

The No. 1 has been making an excellent impression all along the line and will start its Southern tour the first week in December in Kentucky.

Harry Bone has closed the season of his Blind Cripple company and claims that parties to whom he would certain territorial rights in

jured the property by presenting it with an incompetent cast and inadequate production.

Harrisburg, Ark., on the main line between Wynne and Jonesboro, has a new theatre, under the management of Vandiver, Tillaworth and Vancey, who have placed the bookings with this office.

The Final Settlement company is giving the very best of satisfaction over this circuit.

The Wizard of Winfield has started off very well through Tennessee and Kentucky.

Business the past week showed a little improvement and the grade of attractions was much better.

Many of the towns over this circuit that have been booking direct have realized the advantage of New York representation and will be represented by this office beginning next season. A complete list of such will be published about January 1.

#### SAN FRANCISCO.

### Diana Heneker Made an Unqualified Hit—Eddie Foy Drew Full Houses.

The Traveling Salesman at the Van Ness was presented by Gottlieb and Marx 1, to a large sized audience, and was very much enjoyed as indicated by the frequent laughter and applause.

Mark Smith, who assumed the role of Bob Blake, was excellently qualified for the role, both in manner of speech and personal appearance.

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#### SPOKANE.

### Cecil Kirke and Beale Fisher at the Spokane—News of the Theatres.

Blanche Bates, supported by Milton Sills, John W. Cope, Wedgewood Nowell and Loretta Wells, played to large audiences at the Auditorium in The Fighting Hope 1-3. Star and play were well received.

King Dodo, featuring William Friend and Eleanor Kent, pleased four big audiences 4-6. Human Heart, 7. Billie Burke, in Love Watches, 8. George Hamilton, 13. The Climax, 14-20. Kara Kendal, 21-27. Henry B. Dixey, 28-30. Fritz Kreisler, Dec. 4. The Alaskan, 10-11. The Third Degree, 12-14. The Traveling Salesman, 15-18. William H. Crane, 17-18.

In Wyoming played to good business at the Spokane the week of Oct. 31. The co. was headed by Cecil Kirke and Beale Fisher, and included Frank R. Fanning and Anna Gardiner.

Forty-five Minutes from Broadway, week of 7. The Girl at the Helm, week of 14. The Honey-moon Trail, week of 21.

Describing the difference between the legitimate and vaudeville, William H. Thompson, contemporary of Booth and Barrett, who played in Spokane this week, said: "As a star in some great theatre they (the audience) came in evening dress and with cold, critical minds. In vaudeville they came naturally and gladly and I talk to their hearts and souls and am glad—glad that a divine Providence has given me sufficient comprehension of art to talk to them that way."

Ground has been broken at Kennewick, Wash., for a brick opera house to be erected by C. R. Williams and leader to Hammond and London.

present managers of the New Dime Theatre. The building will be of modern construction and sufficiently large to accommodate traveling co's. At present it is impossible for road co's. to jump from Walla Walla to North Yakima without losing a night, while by making Kennewick they will be able to meet their engagements.

Ren H. Rice, secretary-manager of the National Apple Show 15-20, announces that everything is in readiness for exhibitors. There will be 2,000,000 apples in competition for \$25,000 in prizes. The circus top, 250 by 300 feet, to house part of the exhibits, was put up Saturday.

The vaudeville performers and bands of 52 pieces will rehearse 14-15, when the show will be formally opened by President and staff pressing a golden key at Washington, D. C.

Frank Newman, formerly of the Moore and Grand Theatres at Seattle, has succeeded Zee Shoop as treasurer at the Spokane, his assistant being Arthur Cox.

Francis C. Walker has become president of the Spokane Philharmonic Society, which will present The Messiah during the December holidays. Professor Karl Riedelberger is musical director. The other officers are Lillian M. Robinson, vice-president; George E. Drescher, secretary; and Edward E. Walker, treasurer.

Plans for a Post street entrance to the new Shubert have been accepted by the Shubert Theatre Co. The entrance will be 11 feet wide and connect with the vestibule and foyer. There will also be an entrance from Front street.

W. S. McCREA.

#### OMAHA.

### The Yankee Prince Drew Largest Houses of Season—Bills at Other Houses.

George A. Cohan and co. in The Yankee Prince attracted a series of the best houses of the season at the Grand 4-6. Mr. Cohan is a fine dancer and wonderful stage manager. The co. is a large and brilliant one, and Tom Lewis easily divide honors with the star.

The Third Degree week of 7 and received well merited praise from both the press and public. Helen Ware as Annie Jeffries has really made a profound impression, and the balance of the co. was excellent. Managers Woodward and Burgess promise us Paid in Full 14, 15, Commencement Days 16, 17. Cohan and Harris Minstrels 18-20.

Jack and Jill was the acceptable offering at the Burwood 4-6. Ada Meade is a pleasing Jack and sings delightfully. Daisy Howard as Little Bo-Peep is also popular. Jack Henderson in the Fairy Queen is most amusing. Three Wives and a Husband was a disappointing offering at the Burwood 11-13. Dustin Farnum in Camps Kirby 15-17.

On Trial for His Life was the thriller for the Kreuz patrons 4-6. Business was fair, and the co. also Porter White, Faust co. gave an excellent performance 7-10. Well for the half week commencing 7, with John Sturgeon as Memphis, Frederick Wilson as Faust, and Olga Verne as Marguerite. Underlined: The Cowboy Girl 11-13. Little Johnny Jones 14, 15. Ward and Voke 16-20.

The contractors on the Brandeis Theatre are working double shifts of men by aid of electric lights in an earnest effort to turn the house over before the old year closes.

J. RINGWALT.

#### DETROIT.

### The Opera House and New Garrick Present Some Strong Attractions.

One of the most pleasing offerings since the new Garrick opened its doors was the engagement of Mary Mannering 8-13. Miss Mannering was seen in Rachel Crothers' well written play, a Man's World. Attendance for the week was good. Next week, Madame Nativona in The Passion Flower.

The Merry Widow played a return engagement at the Detroit Opera House 4-13. An extremely heavy advance sale of seats is reported for next week's engagement of Mrs. Flake in Salvation Nell. This is Mrs. Flake's first appearance in Detroit under advantageous circumstances in many years, and there is little doubt but that she will be given a most hearty welcome. Otto Skinner will follow in a three-night engagement.

Gina Edwards' Schooldays was seen at the Lyceum 8-13, and The Virginian is noted for next week.

The Gay Masqueraders gave a fair performance at the Gayety 7-13. Next week, Rice and Barton's Big Gayety co.

At the Avenue Theatre 7-13 Pat White and his Gaiety Girls played to capacity houses. Both burlesques were full of singer, and the olio was made up of three or four acts above the average in merit. A big week is anticipated 14-20 for the Tiger Lilies.

The Gambler of the West at the Lafayette Theatre 7-13. Next week, Queen of the Secret Seven.

At the Temple Theatre next week Mademoiselle Daze, who left Detroit a few years ago to become one of the most famous dancers of her generation, will head the bill, and record breaking attendance is anticipated.

KLIP A. MARGUL.

#### KANSAS CITY.

### The Gayety Opened to Big Business—William Desmond Distinguished Himself.

The Gayety, Kansas City's newest playhouse, was opened to the public for the first time 7, with The College Girls as the attraction. The new theatre is located on the corner of Twelfth and Wyandotte streets, quite a desirable site, and is built on the latest approved plans regarding fire laws, exits, furnishings and general equipment. While not a theatre of extravagant ideas, it is furnished within and without in excellent taste, the interior decorations being of that comfortable, cozy kind that are more charming to the average mind than the extreme of "gingerbread" decorations of so many playhouses. The seating capacity is 1,625, of which 550 are on the main floor. The Columbia Amusement Co. of New York, are the lessees, with Thomas Holman as local manager.

The burlesque attractions playing on the Columbia circuit, formerly appearing at the Majestic, will form the season's attractions. The opening one, The College Girls, differed decidedly from the usual run of burlesque offerings, there being no olio, only a two act musical comedy with the title of At Home and Abroad, which found unusual favor with the big crowds. Joe Fields, George Scanlon, R. M. Knowles, Fannie Brice, Lillian Lloyd, Willie Weston, and Clara Hendrix carried the principal parts, and the company was a chorus of ability and general attractiveness was a big feature.

Mademoiselle Mischief, with Corinne featured, was the Shubert offering 7-13, playing to very satisfactory week's business. The new star handled Lulu Glaser's old part very successfully, playing with a dash and spirit that won enthusiastic applause from a big opening audience.

The comedy features were well cared for by Frank Farrington as Sergeant Imbue, ably assisted by Charles W. Meyer and Edward Cutler. Others of the co. who deserve praise are Albert Howson, Harry Linkey, and Alfred Wilder, while an attractive and well costumed chorus added much to the entertainment. Going Some 14-20.

The Cohan and Harris Minstrels, presenting George Evans, was the attraction at the Willis Wood 7-13, playing to a good week's business. Evans with his "100 Honey Boys" offered a new line of entertainment for this theatre, but the change seemed to work well, judging from the enthusiastic reception at the opening performance. George Evans, the hit of the evening, was ably assisted by John King, Carl Benham, Sam Lee, Harry Van Fossen, Will Oakland and others of the big co. The Third Degree 14-20.

The Red Mill at the Grand 7-13 drew the usual good crowds and while seen here a number of times before, seemed to please as much as upon its first visit. Bert Swor and Frank Woods had the leading parts, which they played well, while Mabel Nordendroff, Georgia Hayley, and Vernie Martin pleased greatly. The Dutch Sitties won the usual favor. Via Wireless 14-20.

Beniah Poynter, in the ever popular Lena Rivers, made her annual visit to the Willis 7-13 and was favorably received, as usual. A good business was done at the star and the play is well up to former standards in all departments. The Cowboy Girl 14-20.

The Woodward Stock put on The County Chairman at the Auditorium 7-13, opening to two big Sunday audiences. The name part of the play was handled by William Desmond, a role in which he distinguished himself. His interpretation was naturalness itself, coupled with a detail that would seem impossible in one week's rehearsal. He won repeated applause for his fine performance. Mary Hall and Little Willie were also successful. But did that little well. John J. McCabe as Sassafras Livingston was also a decided hit. Other members of the co. played the minor parts in their usual capable way. Zaza 14-20.

At the Century 7-13 Watson's Big Show played to a week of good business. Two entertaining musical burlesques, with Billy Watson in the leading comedy parts, were well received. The Yankee Doodle Girls 14-20.

Paris was the subject of the Horton Holmes Travellers given at Convention Hall 8 before a large crowd.

The Theatrical Dramatic Club of the University of Kansas is shortly to produce a play written by Mauriel Chin, one of its members, which is said to be a comedy of much originality and decided cleverness. The play is entitled Dad and the Frats, and, as the name would imply, has to do with college life. The hero is a football player, and a note of attractiveness is lent to the production as the part is to be taken by Tommy Johnson, the quarterback of the Kansas team, who is just now the idol of the school on account of a spectacular seventy-yard run to touchdown which won the game in the annual Kansas Nebraska contest last week.

D. KEDDY CAMPBELL.

#### SPRINGFIELD, MASS.

### Big Advance Sale for Madame Sembrich—Quiet Week at the Court Square.

The Court Square was a quiet place 4-13, the only performance being Reikin's Yiddish co. In The Jew and the Gentile 9. The Queen of the Moulin Rouge, booked 10-11, did not show up because of their Philadelphia trouble. Not until late was it learned that they couldn't get out of its tangle in time. The Springfield Republican, by the way, refused their advertising and did not mention them in any form, not even when they loathed.

Madame Sembrich is promised a very large house 15, and the premiere 16 of Rebecca of Sunnybrook Farm, which also plays the rest of the week, will be quite an event.

Kate Douglas Wiggin has engaged a whole floor of one of the leading hotels for herself and friends. Brewster's Millions comes 22-24, and The Circus Man 25-27.

The Gilmore had The Follies of the Moulin Rouge 8-10, and the Credo Slave's Revenge 11-13.

EDWIN DWIGHT.

#### TOLEDO.

### Walter Jones and Lawrence Wheat at the Auditorium—A New Stock House.

At the Auditorium, Going Some Involving college boys and cowboys, more than pleased good houses 5-9. Walter Jones and Lawrence Wheat furnished most of the laughs. Adele Ritchie in The Motor Girl 8-9, did not come up to expectations. The music was good, but the play lacked the vim and dash of a high-class musical comedy. Good business.

The Girl From Rector's was the offering at the Valentine 9-10, and drew good sized houses to each performance.

The Lyceum put on Money and Women 4-6 and pleased fair business. George Sidney drew good houses to see The Joe Riders 7-10, in which he was irresistibly funny.

Bill Bettis is to have the management of the American, which is to open in about a week with a stock co. This house was formerly the American Music Hall. The lessees are Will Bettis and the Arcade Amusement Co.

L. M. EDSON.

## A Tonic

Horsford's Acid Phosphate take when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.



# THE MOTION PICTURE FIELD

## A NOTABLE WEEK

EXCEPTIONAL FILMS PRODUCED BY PATHE, BIOGRAPH, VITAGRAPH AND OTHERS.

**"Rigoletto," a Splendid Production—"Lancelot and Elaine," Notable in Every Respect—"The Light That Came," Remarkable in its Appeal—Kalem, Selig, Edison and Essanay Offer Strong Subjects—A Round Dozen Films That Merit Special Praise in a Single Week's Releases.**

In a week so notable for specially meritorious subjects it will be difficult to single out any one film for a leader. There are three strong Pathe subjects, of which a remarkably fine production of *Rigoletto* is the best, the other two being *The Flight of Monsieur Valette* and *A Good Lesson in Charity*. Vitagraph presents two, of which *Lancelot and Elaine* is of exceptional merit, while *Into the Shadow* is a film that has peculiar strength. Biograph's two reels are of high order. *The Light That Came* possesses a remarkable appeal, and *The Restoration* being marked by the skillful handling of a difficult subject. Selig's *Stage Driver* is a splendid melodrama, and the same company's *Panama Pictures* are entitled to strong praise. Kalem's *Dora* is an appealing story well presented, and Edison's *Bride and Groom* is of unique interest, while Essanay's *The Game* is strong in dramatic quality.

**The Stage Driver** (Selig, Nov. 8).—Magnificent mountain scenery and a story with a strong plot ending in a big situation makes this Western melodrama something of a triumph for the Selig producers. The stage driver is a rugged old fellow, with Spartan ideas regarding the duty his son owes to society. The son is a wild young fellow, who gambles away all the money left to him and his sister by his mother. The father while him for his transgressions, and demands only when the boy's sister pleads for mercy for her brother. But the youth fails to profit by the punishment. He becomes a worthless loafer and consorts with outlaws whom he joins in a plan to rob the stage coach driven by his father. The abused wife of one of the outlaws exposes the plan to the stage driver's daughter and she rides to overtake her father and inform him of the plot. Thus warned, he secures guards to accompany the coach, and when the hold-up is attempted two of the gang are wounded and arrested. One of them proves to be the wayward son. At the trial both are found guilty, with a recommendation of mercy as to the son. The judge, who is a friend of the driver, offers to suspend sentence on the boy if the father will become responsible for him. The daughter begs her father to show mercy, but his sense of justice will not permit him to do so and he sternly refuses. After the boy has been led out under sentence to prison, the old man breaks down and gives way to the grief that he had suppressed. The scene is well carried out and is extremely effective.

**The Restoration** (Biograph, Nov. 8).—This is a good average Biograph film, which sufficiently describes its excellent quality without claiming it as specially great. The plot calls for the rather unaccountable shattering of the mind of the chief male character and a prompt recovery that in actual life might appear suspicious, but the fine acting of the Biograph players makes the story appear real. After all, we know little about the vagaries of insanity. The unusual is often likely to be the most possible. A husband mistakes the interest which his wife is taking in the love quarrel of a young man, her cousin, and when he comes upon the cousin embracing the heart, the latter, wearing a light shawl about the head belonging to the wife, he assumes that he has interrupted a guilty meeting. When he tears the two apart and discovers his mistake he goes insane. One would have thought it would have caused an opposite effect, but there are no rules for insanity and this point is therefore plausible. The doctor, to restore the poor man's mind, has the vital scene re-enacted and it produces the desired result. The subject is a difficult one to get over and therefore reflects the more credit on the players.

**Culture of Tea in Java** (Pathe, Nov. 8).—This is another scenic industrial film that is added to immensely by the fine coloring process employed in the Pathe laboratories. The entire process of tea culture from the planting of the shrubs to the packing of the leaves is adequately illustrated.

**Adventures of a Pair of Trousers** (Pathe, Nov. 8).—A laughable farce, though an old one, is presented in this subject by an excellent cast of comedy troupes. A workingman hides his money in his light Sunday trousers, refusing to give any of it to his wife. Resulting money she sells the trousers, not knowing their contents. The old clothes man discovers of them to a chance who has been walking with his girl and has ripped his trousers climbing over a fence. The owner of the trousers, after learning of the sale, sets out in a furious search, attacking different men wearing light trousers, until at last he finds the right one and recovers the garment and the money.

**For Love's Sweet Sake** (Lubin, Nov. 8).—This is a comedy drama mixed with a little farce that produces a number of laughs. The story is that of a young man who, desiring to fool his sister, takes the place of a coachman and calls for her at the opera, but the wrong young woman gets into the carriage, and when he accuses her he is the one who is most frightened. He is arrested, but the strange girl intercedes with her father, who secures the supposed coachman's release, giving him employment as a servant in his house. He is now in love with the girl and she is attracted toward him. They have a few fairly old experiences in their love making, owing to the young man's efforts to escape recognition by others, but in the end it comes out all right and the two fond hearts are started on the road that leads to

union. Although the treatment of the subject could have been greatly improved, both in the construction of the story and in the class of pantomime employed, the film pleases.

**Bride and Groom at Zoological Gardens** (Edison, Nov. 9).—The mixture of a light comedy story with extremely interesting views of the New York Zoological Gardens makes this picture one of unique interest. The comedy is admirable and thoroughly natural, while the views of the animals are among the best the writer has seen. The bride and groom become separated in a delightfully plausible manner and the young wife falls into the hands of a masquerader who supposes she is looking for a convenient escort. She takes him for a gentleman who has politely saved her from the elephant and consents to have ice cream with him. His disgust when the anxious husband appears and carries her off is a rich bit of new pantomime that is worth seeing. The film is along a new line and no exhibitor should miss it.

**Into the Shadow** (Vitagraph, Nov. 9).—The new picture pantomime has had no better illustration than is presented in this remarkably effective subject, dealing with the serious illness of a child. From the moment we see the child taken to the sick room and the first doctor is called in, we are impressed with the actual reality of the events we are witnessing. The serious physician, laboring over the helpless little patient, is to all appearances a genuine doctor. He is evidently worried and asks that a specialist be sent for. The specialist, somewhat cold and heartless, as great men are apt to be in the professions, but nevertheless an expert, arrives and prescribes. With breathless interest the two men watch for the effect, while the poor mother is led from the room lest her agitation shall interfere with the operations of the doctors. Apparently the medicine has not produced the desired result and the first physician goes reluctantly to the parlors to break the sad news to the parents. Back in the sick room the specialist is packing up his implements and the nurse assists him when he brought along folds the hands of the child across its breast. It is all very sad and pathetic. As she turns her back, one hand of the patient raises a little and falls to one side. Life is returning and the nurse discovers the movement. She hastily calls the specialist back to the bedside and he resumes his efforts at resuscitation. Slowly the child revives and the nurse is sent to call the other doctor. When it is apparent that the crisis is past, the parents are summoned and the joy of the mother at the sight of her darling snatched from the jaws of death is one of the most effective ever seen on the picture screen. The scene in the sick room has been without the slightest trace of the theatrical and each movement has been consistently real. In the early scenes, when the first, however, there is room for improvement. The child, while playing with others, eats poison berries and is carried home, all very natural, but once home, while the doctor is awaited, the mother makes no effort whatever to replenish the child's strength, which he has lost. However, this unmotherly conduct is only temporary and must not blind us to the superior quality of the picture as a whole. It is a film that can be featured in any house.

**A Sticky Proposition** (Biograph, Nov. 9).—This is a comedy picture, a pasteurized farce, with a number of good laughs, cleverly induced. Papa is bothered by the flies, aided by the children with a long feather, and he sends for fly paper which the kids distribute thoroughly about the room so that when he returns to his easy chair his head is covered with the stuff and does not stir till the fly paper is exhausted.

**Telltale Reflections** (Gaumont, Nov. 9).—This picture is a comic, trick novelty of pleasing interest. A man has invented a magic mirror in which appear the thoughts of his person exposed to the view of a number of the devices and he are shown the results. One of them exposes what is passing in the brain of a murderer, the murder being reproduced in miniature in the mirror. Another tells the old school teacher what the bad little girl has done and another reveals to a wife the shortcomings of her husband.

**The Pigmy World** (Gaumont, Nov. 9).—We have here another novelty trick picture, not so good as the foregoing, but not uninteresting, and being on the whole rather mystifying. It is a dream picture, the victim imagining that each person or thing he meets is suddenly transformed into Lilliputian size.

**A Peace Agitator** (Gaumont, Nov. 9).—The humor of this film is rather forced, which is not a common thing in French subjects. A certain man is impressed with the notion that he must convert all soldiers and other warlike people to thoughts of peace. He tries industriously with somewhat foolish results until two policemen save him from footpads, when he becomes convinced that armed peace is the proper thing and he symbolizes it by going home encased in a suit of old armor—a velvet one.

**The Game** (Essanay, Nov. 10).—On the whole very effective and striking, this film holds the attention by its realism and strongly photographed, well appointed scenes. The story is clearly told except in one of the details. The acting is excellent except that some of it is a little heavy and the old father's attempt to appear insane smacks of comedy. The junior member of a firm of brokers induces his partners to enter into a big deal in the market and they gather all their resources for the venture. The junior member's father, however, is opposed to the scheme and he telegraphs the firm to make no more until he arrives. He is evidently the senior of the house, but he is overruled and the others determine to go ahead. The night before the deal the old gentleman, being partly insane, we are told by the subtitle goes to the office and steals the firm's securities. But he leaves his key on the office table and the son in the morning is able to understand who it is that has robbed the safe. He hurries home, and recovers the securities, but it does not appear that he gets all of them because we have already seen the father steal some of the papers in the bookcase, and these the son does not take back with him. However, this apparently makes no difference. The son goes into the pit and wins the day and a big fortune. The father forgives him and turns over the management of the business to him, and the son, who has been the secreted papers, the boy also wins the daughter of one of the other partners, although the love story has little to do with the plot.

**A Tumultuous Elopement** (Melies, Nov. 10).—The Melies comedies already have gained the credit of sharp wit in at least some sense of each film and this subject is no exception. Although the story is disconnected

## "SPECTATOR'S" COMMENTS.

The esteemed editor of the *Moving Picture News* very adroitly advises the independent film companies to advertise in *The Minox*, and it is the most valuable advice he has ever given them. *The Minox* is pre-eminently the highest class medium they can use for reaching the best type of exhibitors. In giving the advice referred to above our amiable and well meaning friend uses clever circumlocution and carefully disguises his excellent intentions by pretending to be very angry at *The Minox* and basing his advice on a false premise. Nevertheless, it is good advice and the independents should follow it. By all means advertise in *The Minox*. It will not have precisely the result that the editor of the *News*, in his effort to conceal his purpose, promises—namely, to secure immunity from criticism of bad films, but the criticism of bad films can easily be avoided just getting out bad films. Producing good films and advertising them in a good paper is the best policy they can follow.

The comment in this column last week to the effect that the best motion picture directors and players in America are developing a new style of pantomime that is superior to the conventional method, which had reached its highest state of perfection in the Latin countries of Europe, has attracted prompt attention among *Minox* readers. Here is a communication criticizing the idea advanced:

Mr. Spectator: You claim in this week's *Minox* that American actors are improving on the style of pantomime employed by the French. I cannot believe you are sincere in this claim. French are beyond question the best pantomimists in the world. Have you forgotten Severin?

Indeed, no! Severin has not been forgotten. He is undoubtedly great as a pantomimist, but with all deference to his greatness he illustrates the very point made in the paragraph last week, to which you refer. His pantomime is of the old school that depends largely on unnatural hand motions to convey ideas. But he is also a consummate actor, and we forget in the perfection of his art that he has employed gestures that would not have been employed by an individual in real life, unless that individual were a deaf and dumb man. How much greater would he be if he were to discard the sign language and convey the ideas he wishes to convey by means of natural actions and cleverly conceived incidents?

There are others who look at this matter in a different light from "J. C. H." and one of them has taken the trouble to write about it to *The Minox*, making incidental reference to the part which *The Minox* has

and rambling, it produces laughs and will therefore prove welcome in most programmes. The big laugh in this picture comes when a tramp, trying to escape from a farmer, comes across a pile of clothing which is being burned by the health authorities. He fishes out a fine suit of clothes and has them on just as the pest house wagon, marked snailpox, comes back with another load for the bonfire. The tramp's haste to dispose is entirely logical. But his old rags have been kicked into the fire and he is helpless till he is able to steal a woman's hat and dress and this he does by becoming mixed up in the tempestuous elopement. The lover has sent a liverman to bring the girl for the runaway marriage and the driver thinks the tramp is the lover. The result is that the tramp meets the lover at the appointed place. There are other lively but irrelevant complications before and after these incidents, but all comes out right after a fashion, and the couple is happily married, with the old man reconciled.

**Flight of Monsieur Vallette** (Pathe, Nov. 10).—This well acted historical picture deals with that period in France following the restoration of the Bourbons after the fall of the first Napoleon. Vallette is condemned to death by Louis XVIII, and he is given shelter by Diana de Vaudemont, who is secretly in love with him and takes advantage of the occasion to make her love known. But he has a wife to whom he is devoted, and he repulses Diana's advances, whereupon she betrays him to the King and he is arrested. His wife, however, gains permission to visit him with their child and he escapes, disguised in her cloak. He is pursued but is aided by Diana, who has repented her treachery, and succeeds in reaching his estate, where the King permits him to live in peace with his family. The pursuit of Vallette develops a number of thrilling incidents, which are effectively managed, and the film is one of sustained interest throughout.

**The Light That Came** (Biograph, Nov. 11).—A story of absorbing interest and of remarkable appeal to the higher nature is told in this splendidly performed picture drama. It deserves to rank with the best that the Biograph has presented in the past, which is high praise indeed. A young woman whose face is marred by a scar, and who is therefore deemed to have no admirers, while her pretty sister is much sought by the young men of the neighborhood, follows them one night to a ball, where she sits alone, unattended until by chance she meets a blind violinist of the orchestra. They are brought into relation and their hearts are warmed to each other, although he cannot see the scar that gives her so much humiliation. They become sweethearts, and one day a young doctor declares that the blind man's sight can be restored, although it will require money to do it. The girl is about to hand over her savings, but the cure may be undertaken, when the thought comes to her that with sight he will see the scar and cease to love her. But she nobly makes the sacrifice, after a struggle, and the doctors operate successfully. Her fears are then proven to be groundless, for he rewards her faithful, self-sacrificing love by kissing the scar

played in the development of American picture pantomime.

Editor DRAMATIC MIRROR:

I was glad to see the statement in "Spectator's Comments" that Americans are outshining the Europeans in pantomime. Hurrah for the Americans! Our actors in the pictures are learning to do things like everyday people do them, thus making the pictures appear like real life. *THE MIRROR* has had a lot of influence in bringing about this great improvement. I believe that your criticisms of pictures have accomplished more in this line than any other force, and I also believe that the reason motion picture acting has advanced so much more rapidly in America than in Europe is because the American actors have not had the benefit of similar criticisms. It would pay the foreign film people to have your reviews of their films translated into their language, so that they could correct the mistakes they make. They all look to the American market for their films as their best market, and they should try to give the Americans what they want.

EXHIBITOR.

The above is a very pleasing bouquet which "Exhibitor" has handed to *The Minox*, and there is sense in the thought advanced that European manufacturers should study the American public and endeavor to meet its demands. It is true that they get out feature films which are often models of pantomime and plot, but it is also true that they do not keep up to this high standard in the general run of their output. They are doing no better than they did several months ago with the greater part of the subjects they are producing, whereas it is the constant aim of the Americans to make each new film better and greater than the previous ones. If, as "Exhibitor" suggests, the European manufacturers do not have the benefit of impartial and disinterested criticism of their films, it may account for the lack of improvement in the majority of their releases.

That this department in *The Minox* has struck a responsive chord is every week more apparent. In addition to the communications quoted above several others were received during the week commencing the "reviews" and "Spectator's Comments." A magazine author in Los Angeles, Cal., addressing "Spectator," says:

I take great pleasure in reading your comments every week, and it will be greatly through your efforts, I think, that the motion picture enterprise will be brought to a high level of perfection.

These are kind words, to be sure. Another gentleman writing from San Francisco concludes a letter of inquiry "with the hope that you will continue the criticism of films." And so it goes. The increasing interest in motion pictures of intelligent people, spectators, exhibitors, writers and actors, is the most significant sign of the times in public amusements. *THE SPECTATOR.*

and folding her in his arms. One or possibly two early scenes might have been omitted without weakening the effect.

**Across the Isthmus** (Selig, Nov. 11).—This is another Panama Canal picture, but it is an entirely new one and presents more points of interest than its predecessor. It is, in fact, a notable subject, showing scenes along the canal that give us a comprehensive idea of the vast work that is being performed in the big ditch.

**The Blue Garter** (Lubin, Nov. 11).—If there were some logical reason why the blue garter could only be gotten rid of by each man passing it along to another, there might be real humor at the end of this film; but we are all the time impressed by the thought that all that any of the men have to do is to throw it away and his troubles will be over. The first man that finds it puts it in his pocket and his wife becomes jealous. He slips it into another man's pocket, who in turn drops it over a third man's hat, and so on till they all get into the police station, where it turns out to be no lady's garter at all, but only the elastic with which the officer had held up his shirt sleeve. Nevertheless, the picture is greeted with hearty laughter.

**Found in a Tax** (Lubin, Nov. 11).—This is another "comic" that lacks an obvious motive for the series of scenes that make up the film. A man is haunted by a bundle of male wearing apparel found in a taxicab in which his wife has been riding, and along with it is a note which falls to enlighten the spectator as to what it is all about. Evidently it upsets him tremendously, and he chases the taxi through many streets and around many corners, but he fails to catch up with it and at last goes home, where it is explained that his wife had been out buying presents for his birthday. The chase, which is joined in by all the people the poor man has knocked over, is the lively part of the picture, and it is a real Lubin chase, which sufficiently describes it.

**A Man with Three Wives** (Edison, Nov. 12).—It is to be feared that but a small percentage of picture house patrons are able to follow the complicated situations of this film. They are developed so rapidly and there is so much confusion in the movements and identity of the characters that the story, except in a few incidents, is lost. A young artist marries the girl of his choice, and his uncle, on hearing of his intention, warns him that he will disinherit him, following the threat by a hasty visit. It is then thought necessary to claim that the young bride is the wife of another artist, who is already married, and the two are so introduced to the uncle. The third wife is invented in the person of the model, as the printed bulletin explains, to satisfy the propriety of the bride's mother, who objects in novels. By this time things are so hopelessly mixed up that we are unable to understand how it is untangled, except that we see a pleasing bit of acting when the bride jolts the old uncle into an appearance of good nature.

**His Masterpiece** (Edison, Nov. 12).—In this picture we are unable to decide whether it is intended seriously or is an at-



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tragedy of some sort of comedy. From either point of view it is not convincing, although much of the acting is intelligently and naturally performed. A musician who is hungry and sometimes composes what is called in a caption the masterpiece. He plays it on his violin for his friends and all of them appear to fall asleep. The advance bulletin tells us that they are entranced by the music, but picture spectators do not have the benefit of these bulletins, and to them it is common, everyday sleep. Undiscouraged, the composer tries to sell his composition to a certain Hummerstein, as we judge from the hat, but the attempt fails and the poor musician is in despair. At this juncture he finds a box of lost jewelry on the street. Suspecting the temptation to pawn it, he returns it to the fashionable lady who owns it, refusing a reward, but consenting to play on his violin, which he is still carrying under his arm. As he plays the entire company, like the previous one, falls into a trance, but fortunately they recover in time to congratulate him, after which we trust they give him something to eat. As a drama the picture fails to arouse sympathy and interest, but the two trance scenes produce laughter or wonder, according to the way they are looked at.

**Don** (Kalem, Nov. 12).—Applause greets this picture at its conclusion in many of the houses where it is presented. It tells a human story in a human way, and the ending gives satisfaction to the spectators. The son of an old farmer refuses to follow his father's wishes to marry his cousin. He is in love with the hired girl, and the old gentleman disowns him, casting both of them out. Four years later the son is killed in a stone quarry, and his wife and child are left destitute. The cousin preaches to the young widow to appeal for help from her father-in-law, but the obstinate old

fellow refuses assistance and the two women plan to reach his heart through the child, whom the cousin brings to the house. The child dies, indeed, win his love, and he agrees to keep the youngster, refusing, however, to have anything to do with the mother. When the latter learns of this decision her indignation and mother love prompt her to hurry to the old farmer's house where she denounces him for his attitude and starts away with her child. Love for the little one has, however, broken through the old man's crust of hatred, and he begs her to come back, the picture ending in reconciliation. In only one scene is there noticeable presence of "the actor," and that occurs when the old farmer is hauling the job in the cornfield. The farm hands, who appear to be genuine, are cutting the corn properly enough. It would seem, to have made unnecessary the aimless and numerous instructions given them by the old gentleman.

**Man With the Dolls** (Pathe, Nov. 12).—This is a colored novelty and is admirably carried out. An old fellow who is a collector of dolls becomes obsessed by the notion that he can bring them to life, and spends all his time making crazy passes over them. His young wife undertakes to cure him by dressing up as a doll and having herself brought into him in a box. The old man is pleased over the new arrival, but his delight knows no bounds when he finds that his passes bring her to life. The acting of the wife in imitation of doll movements is excellent. In the end she reveals herself, and the old gentleman realizes that she is, after all, the best doll in his collection.

**Humming in Hard Luck** (Pathe, Nov. 12).—There is great resemblance in this film to one recently reviewed among the Independent releases. Although the pantomime is somewhat better, the story itself is not a savory one, telling of an impetuous fellow, who jumps into a manhole and has a disagreeable experience among the rats and filth of a sewer. He had stolen a piece of paper which he had thought of value. When he gets out of the sewer, escaping from the officers, he finds that the paper, instead of being money, is an advertisement for Pailie Freres.

**The Rhymester's Ruse** (Gaumont, Nov. 13).—With some modifications this film is a repetition of a Pathe subject, telling of the dinner party at which thirteen people were seated at table, despite the efforts of the host and hostess to prevent the booby. The pantomime, however, is very good, and the changes that have been made in the story help the humor, although it lengthens the film rather more than necessary. In the Gaumont version, a starving poet is called in to take the place of an absent guest and bring the number to fourteen, but another guest fails to arrive and the number is left at thirteen. The poor, hungry poet is then handed his hat and told to go, but fortunately one of the belated guests arrives and the poet's presence is again necessary to bring the number above thirteen.

**Harlequin's Nightmare** (Gaumont, Nov. 13).—This is a Pierrot story and is exceptionally well done. The story, though old, presents a novelty in double printing, and the film, being colored, is a pleasing one. Pierrot becomes jealous of his sweetheart's attentions to an old flirt, and sits down to dream. He kills the old fellow in his dream, steals his money and buys back his girl's love. He is returning from the wedding when the officers arrest him, and then he wakes up. During the dream scenes we see Pierrot's sleeping face in one corner of the film, showing the agony which the poor fellow is experiencing.

**Lancelot and Elaine** (Vita-graph, Nov. 13).—Few will question the statement that this is one of the most successful representations of a poetic subject ever presented by any film company. The treatment is strongly impressive in action and description, while the wealth of scenic display, all studio work, is as artistically conceived as it is gorgeously elaborate. The picture in all respects is a triumph for the Vita-graph Company as well as for all licensed producers, as it emphasizes again the great strides that are being made by the Pathe Company manufacturers in high-class production. The spirit of Tennyson's poem is admirably acted in the adaptation, while the central theme is not obstructed by complicated details. For instance, no attempt is made to show us that this is the ninth of the yearly tournaments inaugurated by King Arthur. We see Lancelot linger behind because Queen Guinevere is not to attend the event, but when it is apparent that gossip will result, he goes forth determined to fight as an unknown knight and win the ninth diamond prize for the queen. We are then shown his stop on the way to the tournament at the castle of Astolat, where he meets Elaine for the first time. The loss of the young girl's heart to the unknown cavalier is effectively shown, as well as his reluctant consent to wear her favor in the tournament, leaving his shield



## ESSANAY FILMS

Should Head Your Bill  
Are You Getting Them?

THIS WEEK  
IS COMEDY WEEK

Release of Wednesday, Nov. 17

**The Personal  
Conduct of Henry**

(Length, approx., 714 ft.)

**The Mislaid Baby**

(Length, approx., 275 ft.)

Release of Saturday, Nov. 20  
**The Best Man Wins**

(Length, approx., 575 ft.)

NEXT WEEK

Release of Wednesday, Nov. 24

**A Lady's Purse**

(Length, approx., 308 ft.)

**On the Wrong Scent**

(Length, approx., 408 ft.)

Release of Saturday, Nov. 27

**Judgment**

(Length, approx., 908 ft.)

Yes, Essanay comedy films are still receiving "highest awards." Order every one, you can't afford to miss them.

Posters for our big Western subjects are ready for delivery. Advertise JUDGMENT as a coming feature. It's going to make a sensation!

Remember—we are releasing two reels a week, WEDNESDAY and SATURDAY.

ESSANAY FILM MFG. CO.

CHICAGO

425 N. Clark Street

LONDON

5 New Compton Street, W. C.

behind and taking in its place one unmarked by heraldry. The jousts are well represented and we see Lancelot, wounded, though winner, and leaving without claiming the prize. Then follows his discovery by Elaine and his conveyance to Astolat, where she nurses him back to health, only to learn in the end that he can never bestow his love upon her. Her death and the conveyance of her body in the funeral barge according to her dying wish to the Court of King Arthur are most fittingly presented, as is also the last scene in which Lancelot devotes himself to a holy life.

**Good Lesson in Charity** (Pathe, Nov. 13).—A picture that is strong in its appeal is presented in this simple but finely acted subject. A little girl shows angry jealousy when her mother gives alms to a poor woman, and the mother teaches the child a merited lesson by refusing to love her or speak to her. The child realizes that to win back her mother's love she must cultivate a spirit of charity and she takes her savings to the poor woman's house, where she is followed secretly by the delighted mother. The acting of the child is excellent and the entire film is a model of natural movement and logical construction.

**Sam's Artistic Beard** (Pathe, Nov. 13).—Although this comedy subject fails to realize all of the possibilities presented by the humor

of the plot, it nevertheless produces a number of good laughs. A young bewhiskered chap hires out as servant in the home of his sweetheart, where his beard wins the admiration of the maid and cook as well as the young mistress of the house. But papa orders the youth to shave off the beard, and with a smooth face he finds that none of the females will tolerate him. The comedy business suffers in the picture from clownish overacting. It is a subject that would have been more effective if performed as serious reality.

**Rigoletto** (Pathe, Nov. 14).—Based on Victor Hugo's dramatic work, this subject is one of the most powerful we have yet seen from the film d'art players of the Pathe studios. It has been done before by two or three companies and well done, and once the same plot with different surroundings was utilized by Pathe, but no previous production quite equals this one. Rigoletto is played by M. Silvain, of the Comedie Francaise, and his work is magnificent, especially in the scene where he encounters his daughter coming from the King's apartments, and again when he discovers that it is his daughter who has been murdered by the cut-throat, and not the King. The supporting company is of exceptional strength and the photography and scenic backgrounds are superb.

## S R O

When you start in the motion picture business with an Edison Kinetoscope you want to get a "Standing Room Only" sign right on the start, because you'll need it.

The crowd flocks to the show where the pictures are steady and clear—no jerks, blurs or long waits—and they build up patronage and pile up profits for the exhibitor who uses

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EDISON MANUFACTURING COMPANY

64 Lakeside Ave., Orange, N. J.



## VITAGRAPH ACTIVITIES.

"Richelieu" to Be Produced Soon—Balloons Scenes in St. Louis—Other Notes.

The Vitagraph Company are giving the finishing touches to another of their fine-de-luxe series. The subject is no less than a rendition of Cardinal Richelieu as dramatized by Bulwer-Lytton. The part of the great Cardinal is represented by a well-known actor who has frequently starred in the same part on the living stage, and he is ably supported by the Vitagraph stock company. The story of Richelieu, the intrigues and plots and the strenuous court life of this period of French history, given the Vitagraph Company opportunity for a display of moving picture art that will even eclipse their "Napoleon." The scenery and preparation of Richelieu represents months of study and application, and the Vitagraph Company are deserving of the greatest praise for their efforts to lift the silent drama to the highest level.

The large pool in the Vitagraph grounds which did such good service in the aquatic feats of Miss Kellerman is now in use by this firm's company of Italian actors. It looks like a bit of Venice transported, as the scenery of Italian life are enacted. Gondolas float on the surface of the lake, and the air is rent with the cries and gestures of these Italian actors, who enter into the spirit of their parts with great gusto.

It is now needless to travel great distance to see popular events, and the moving picture is the coming illustrated newspaper. The Johnson-Ketchel fight pictures give a better view of the details of the fight than those at the ringside secured. In two week's time hundreds of thousands of picture show patrons will see on the screen a splendid view of the evolutions of the dirigible balloons at St. Louis. The pictures secured by the Vitagraph Company show close views of these monsters of the air and the eye of the camera follows their evolutions, showing the rare sight of two of these balloons in the air and in close proximity.

The first reel of "The Life of Moses," prepared by the Vitagraph Company under the direction of the Rev. Madison Peters, D.D., is now ready. It deals with the sacrifice of the male children, the hiding of the child Moses and his adoption by Pharaoh's daughter. The scenic effects are superb and the subject is handled with due respect to its inspired origin.

## DISTINGUISHED WRITERS.

Edison Company Securing Prominent Authors and Artists for Picture Work.

The Edison Company is pursuing its policy of securing the work of distinguished literary people for moving picture plays. Besides E. W. Townsend and Carolyn Wells, who are writing stories regularly for the Edison Company, arrangements have been concluded with Rex Beach, the novelist, and Roy Norton, the well-known writer of short stories, by which the most popular of their work will be adapted for the pictures. Other important announcements along the same line are said to be imminent. Miss Pilar Moran, whose appearance in the Edison picture Comedy and Tragedy has called forth such warm praise, has been engaged by the Edison Company for a series of productions.

## INDEPENDENT RELEASES.

Nov. 15 (Imp.) Brave (?) Policeman. Comedy	250 ft.
" 15 (Imp.) Forest Ranger's Daughter. Dramatic	750 "
" 15 (Aquila Film Import) The Cursed Cage. Dramatic	940 "
" 16 (Powers) The Gypsy's Secret. Dramatic	925 "
" 16 (Relair Film Import) Mysterious Luggage. Comedy	875 "
" 17 (Lumiere) Title not reported	...
" 17 (Centaur) Title not reported	...
" 17 (Le Lion Film Import) Goddess of the Sea. Myth	860 "
" 18 (Italia Film Import) Julius Caesar. Dramatic	850 "
" 19 (Bison) An Indian's Bride. Dramatic	1000 "
" 19 (Italia Film Import) Love of Little Florio. Dramatic	790 "
" 20 (Phoenix) Millionaire Bootblack. Dramatic	1000 "
" 20 (Ambrosia Film Import) A Mother's Heart. Dramatic	798 "
" 20 (Great Northern) Title not reported	...
" 22 (Imp.) Levinsky Sees the Parade. Comedy	...
" 23 (Powers) A Red Man's Love. Dramatic	...

## CENTAUR COMPANY SUED.

Infringement of Edison Camera Alleged—Patents Company Licenses Increasing.

Last week Saturday the Patents Company filed a bill of complaint against the Centaur Film Company and Horsely and Erb in the United States Court for the Southern District of New York. The complaint alleges infringement of the Edison camera patent and a motion was made for a preliminary injunction, which will be argued in two weeks.

Other litigations have made no further progress. The New York Motion Picture Company case is awaiting a decision from the court, and the two Max Lewis cases are undetermined. The Patents Company reports that the number of licensed houses has increased steadily since the Summer months, an average of 150 new licenses being added each week. More licenses are now in force. It is declared, than at any previous time since the organization of the Patents Company, and this notwithstanding the fact that numerous applications have been refused.

## LICENSED FILM RELEASES.

Nov. 15 (Bio.) Two Women and a Man. Drama	988 ft.
" 15 (Pathe) Two Chums Looking for Wives. Comedy	561 "
" 15 (Pathe) In India, The Marriage of the Nephew of the Maharajah of Tagore. Col. Scenic	844 "
" 15 (Lubin) Children of the Sea. Drama	900 "
" 15 (Selig) The Fisherman's Bride. Drama	1000 "
" 16 (Vita.) Benedict Arnold. Drama	985 "
" 16 (Vita.) Indian Basket Making. Industrial	245 "
" 16 (Edison) The Imp of the Bottle. Mystery	750 "
" 16 (Edison) A Winter's Tale. Comedy	350 "
" 16 (Gaumont) A Convict's Heroism. Drama	638 "
" 16 (Gaumont) A Set of Teeth. Comedy	354 "
" 17 (Essanay) The Personal Conduct of Henry. Comedy	715 "
" 17 (Essanay) A Misadventured Baby. Comedy	375 "
" 17 (Mellies) Mrs. and Mr. Duff. Comedy	500 "
" 17 (Mellies) The Countess's Wedding. Comedy	500 "
" 17 (Urban) Mansion or Workhouse. Drama	610 "
" 17 (Urban) Fighting Suffragettes. Comedy drama	380 "
" 17 (Pathe) Her Dramatic Career. Drama	1080 "
" 18 (Selig) Up San Juan Hill. Drama	1000 "
" 18 (Lubin) Servant's Revenge. Comedy	610 "
" 18 (Lubin) Foiled. Drama	375 "
" 18 (Bio.) A Midnight Adventure. Comedy	510 "
" 18 (Bio.) Sweet Revenge. Drama	471 "
" 19 (Pathe) The Nobleman's Dog. Col. drama	754 "
" 19 (Pathe) How Perfumes Are Made. Industrial	230 "
" 19 (Edison) Three Thanksgivings. Drama	980 "
" 19 (Kalem) The Pale Face's Wooing. Drama	930 "
" 20 (Pathe) The Patient from Pookville. Comedy	551 "
" 20 (Pathe) Adonis Is Robbed of His Clothes. Comedy	417 "
" 20 (Vita.) The Sins of the Fathers. Drama	985 "
" 20 (Essanay) The Best Man Wins. Drama	875 "
" 20 (Gaumont) Moon for Your Love. Magic	424 "
" 20 (Gaumont) Visions of a Nag. Drama	517 "
" 22 (Bio.) The Open Gate. Comedy	985 "
" 22 (Pathe) Crocodile Hunt. Scenic	256 "
" 22 (Pathe) Late for the Recital. Comedy	656 "
" 22 (Selig) On the Border. Drama	630 "
" 22 (Selig) In Wrong Simms. Comedy	345 "
" 22 (Lubin) When Women Win. Comedy	630 "
" 22 (Lubin) The Rubber Man. Comedy	270 "
" 23 (Vita.) They Married. Comedy drama	905 "
" 23 (Edison) A Rose of the Tenderloin. Drama	940 "
" 23 (Urban) The Belle of the Harvest. Drama	511 "
" 23 (Urban) Marriage of Love. Drama	452 "
" 24 (Pathe) A Convenient Lamp Post. Comedy	300 "
" 24 (Mellies) The Red Star Inn. Drama	1000 "
" 24 (Essanay) A Lady's Pursue. Comedy	508 "
" 24 (Essanay) On the Wrong Scent. Comedy	985 "
" 24 (Gaumont) Tullips. Educational	105 "
" 24 (Gaumont) A Heart's Devotion. Drama	842 "
" 25 (Lubin) Martyr or Crank. Drama	580 "
" 25 (Lubin) Finnigan's Initiation. Comedy	420 "
" 25 (Bio.) The Mountaineer's Honor. Drama	977 "
" 25 (Selig) On the Little Big Horn. Drama	1000 "
" 26 (Pathe) The Bigamist. Drama	951 "
" 26 (Kalem) The Governor's Daughter. Drama	...
" 26 (Edison) Bluebeard. Drama	400 "
" 26 (Edison) Then and Now. Comedy	250 "
" 26 (Edison) Annual Celebration of School Children. Newark, N. J. Scenic	500 "
" 27 (Pathe) The Mixed Letters. Comedy	584 "
" 27 (Pathe) Chinese Amusement. Novelty	307 "
" 27 (Vita.) Jean Valjean. Drama	940 "
" 27 (Essanay) Judgment. Drama	988 "
" 27 (Gaumont) The Village Squire. Comedy	381 "
" 27 (Gaumont) The Mix-up at Court. Comedy	590 "

## MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At the Reading, Pa., the Empire (Stettler and Kerr, mgrs.) Business enormous at this, the newest and most beautiful picture theatre

## VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, November 23

## WHY THEY MARRIED

One married for money—but her husband lost his money and his life in the struggle of Wall Street and she was reduced to penury. A second married to escape the necessity of working—her husband proved to be a follower of the horses and she was compelled to take in washing to supply him with money for his piking bets. The third wanted to reform the convivial sweetheart—to her own sorrow. An old maid wanted a man—but she didn't get a real one. The last didn't know just how it happened—but she thought it might be love—it was, and of the lasting sort as the climax proves. A dainty and original idea with a blending of dramatic and comedy in just the right proportion. Approx. length, 905 feet.

Saturday, November 27

## JEAN VALJEAN

The fourth—and last—of the notable releases derived from Victor Hugo's Les Miserables. With a few slight changes to heighten the dramatic interest and advance the action more rapidly the story of Maurius' love for Cosette, his distrust of Jean and the final clearance of doubt is told. The sensational scenes of the barricades, the flight through the sewers of Paris and the torture scene in the home of the Thénardiers serve to keep the dramatic action keyed up to the highest pitch. The last of a most notable series de luxe. Approx. length, 990 feet.

The Vitagraph Company of America

NEW YORK, 114 Nassau St.  
CHICAGO, 109 Randolph St.  
LONDON, 25 Cecil Court  
PARIS, 15, Rue Saint-Germain



# KALEM FILMS

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Complete lectures of all films sent to show managers without charge. If you are not on our mailing list, send in your name.

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## POWER'S CAMERAGRAPH

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**NICHOLAS POWER CO., 115-117 Nassau St., N. Y.**

In this city. Three films and two illustrated songs by Mr. Wright. Parlor (George W. Bennethum, mgr.): Business continues large. As a special attraction the great Johnson-Ketchel fight pictures 15-18. Victor (Carr and Schach, mgrs.): Three full reels, all feature films, by Biograph, Pathe, and Lubin, deserving of the large patronage enjoyed. Pictorial (George W. Bennethum, mgr.): Using licensed films; business gratifying. Mecca (H. Painter, mgr.): Up-to-date films; a one-hour show to good business.

At Elgin, Ill.: The Temple had capacity business Sunday night, Nov. 7. Miss Straley's songs drew well all week. Mooney's Picture Theatre, at Fall River, Mass., has again closed its doors. At the Wheeler Opera House, Aspen, Colo.: Nov. 1-7, Biograph, Selig, and Pathe motion pictures drew good houses. Pictures of Detroit (Pittsburgh baseball championship; S. B. O. Essanay's pictures of President Taft's visit to Chicago drew a large audience.

At McCook, Neb.: The Electric Theatre started vaudeville, to change weekly, in conjunction with pictures. Knight and Stearns Nov. 1-6 pleased large audiences. At the Pastime the Eckert Family gave a pleasing musical act that drew large audiences. Harry Gale has installed a new asbestos booth at the Bijou, Willimantic, Conn. Business continues good both here and at the Seaside. At Paris, Tenn.: John Brunson, formerly of Brooklyn, has leased the old Cret Opera House, and after a thorough overhauling will open it as a moving picture and vaudeville house. He has not yet contracted for film service. H. M. Arnold, who recently opened a motion

## Motion Picture Plays Wanted

Readers of THIS MIRROR: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 350 to 500 words and submit to our scenario department. We pay from \$10 to \$100 for stories for motion picture production. Write for information.

## ESSANAY FILM MANUFACTURING CO.

62 N. Clark Street, CHICAGO, ILL.

**CHAIRS** Folding Steel Opera Chairs, all kinds. Folding Steel Seats, Folding Steel and Wire, Repairing. New York Steel Production Co., Newark, N.J.

Picture house at Garfield, Wash., lost his outfit last Sunday. The machine, weighing 15 pounds, and a lot of films, valued at \$350, were stolen. When Mr. Arnold discovered that his property was gone he wired the sheriff at Colfax and also notified the officers of all the surrounding towns, but so far no trace of the machine has been found. He secured another machine and the show is going on as usual.

Mrs. T. M. Carter and Thomas Moore have opened a new picture house at San Antonio, Tex. House has seating capacity for 200. Will run one reel a day and use independent films. In addition to moving pictures will have piano player and a good singer.

At Tapelo, Miss.: E. J. Nixley's Electric Theatricals drew good business Nov. 1-4 with moving pictures and illustrated songs. The bill included the new film, Britton and Boer, which

★ **GEO. MÉLIÈS** ★

OF PARIS

**"STAR" FILMS**

Licensed by the Motion Picture Patents Co. To be released  
Wed., Nov. 24, 1909.

**The Red Star Inn**

Length About 1,000 Feet

The most talked of picture of the year. The scenario for this film won the FIRST PRIZE in a contest which closed recently. THE PLOT IS VERY STRONG AND THE PHOTOGRAPHY PERFECT.

It is beautifully tinted and toned.

Book It in Advance.

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was well received. H. Hess' Olympic also drew business. The bill included moving pictures, vaudeville and music by Frank Strickland, the blind pianist. Independent films are now being shown.

At Corry, Pa.: C. N. Waters, manager of the Continuous Theatre, is attracting good business every night with licensed films and will open the New Lyric in about one week.

At Asheville, Ind.: The three moving picture theatres are still doing a good business. The Crystal, owned by Frank Rembusch, and the Lyric, owned by Horst Brothers, are giving the best pictures obtainable. Their orchestra music and stinging are exceptionally good.

The Amusement Company, of Lincoln, Neb., have completed their new moving picture house, called Wonderland, and is offering a very attractive line to good patronage. Vandeville will probably be added.

The Electric Theatre, at Fulton, Mo., continues to do excellent business. Four shows are given daily. 2,000 feet of film used each performance. Illustrated songs continue a feature.

At Annapolis, Md.: Hickford's Moving Picture Show, opened Nov. 9, entirely remodeled after fire. New and up-to-date in every respect, to big crowd.

At Portsmouth, N. H.: The Premier Scene Theatre (Gray and McDonough, mgrs.) opened to good business 8-13. The very newest films are shown, and Whitman's Feet Orchestra continues to please. Lillian Lord has replaced Gertrude Res in illustrated songs and is rapidly becoming a favorite.

At Saratoga Springs, N. Y.: The Bijou has given up the licensed films and now uses the independent, and with Will F. Cook as vocalist and prices given out every evening continues to do good business. The Wonderland has also changed its films and is now using the Licensed. With prices every night and the excellent singing of Frank Burton the place is filled at all performances. The Lyric shows Biograph, Vitagraph, Selig, Pathé, Lubin, and the other first-class films, fresh and new, and with Steve Blumert and his latest musical successes the house is filled to capacity.

The Chronophone is attracting good crowds at the Lyric, Alton, Ill., and will be used for two weeks. J. A. Swanton, former owner and manager of the Nixton Theatre, has disposed of his interest in the same to Gus Crivello, Mr. Crivello.

## LUBIN'S

Released November 22.

### WHEN WOMEN WIN

Things in general are going to be vastly different When Women Win. But, happy to say, we have not come to this as yet. The film, however, is exceedingly funny and will be a big hit from start to finish. Length, 550 feet.

### THE RUBBER MAN

A rubber automaton gets its wires crossed and passes out of the control of the inventor. It causes untold troubles until it is stuck in a horse trough and the water disarranges the machinery. There is not a dull second in the whole film. Length, 270 feet.

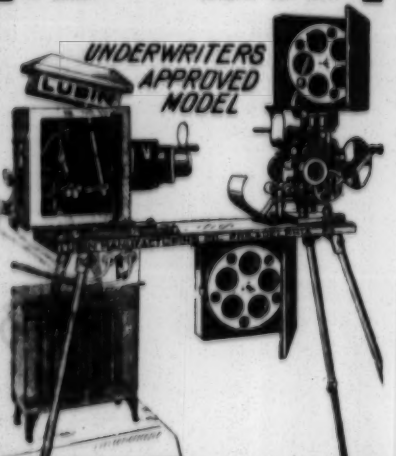
Released November 23.

### MARTYR OR CRANK

A rich man, to disprove the dependence on circumstantial evidence, commits suicide. Everything points to the trusted servant, and he is arrested for murder, until a letter is found in which the true circumstances are explained. Length, 580 feet.

### FINNIGAN'S INITIATION

Mike Finnigan is delighted when he is elected to Membership in the Midnight Knights of Klu. His initiation is certainly the most unique of secret societies, and the film is a scream from start to finish. Length, 420 feet.



LUBIN'S 1910 MARVEL is equipped with improved fire magazine and automatic fire shutter. POSITIVE REWINDING ATTACHMENT. Outside shutter. ONE PIN MOVEMENT, and other innumerable and important new features. THE Machine for excellent work.

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vello has changed the name to Nina Theatre and has made it a 5-cent picture house. Business has been only fair at the Nina during this past week.

Ed Lamson, proprietor of the Fern and Palm, Leavenworth, Kan., is recovering rapidly after a severe illness. Carl Meinling's Princess is the latest arrival in the moving picture field here.

### CUTTING PRICES.

Murdock's Company Announces Imported Film at Eight Cents.

The event of the week in independent circles is the announcement by the International Projecting and Producing Company that hereafter film imported by that company from Europe will be furnished at 8 cents per foot. This is a cut of 3 cents, and is construed to be an outcome of the trade conflict with the Film Import and Trading Company. Whether the latter company will meet the cut or not is now announced.

The Murdock cut is variously commented on by different interests. Friends of the Murdock side declare that it should affect only the importations of the French and Italian manufacturers, and will not influence the price of American made independent pictures, nor the films of European companies that maintain offices of their own in this country. They say that the purpose of the cut is not alone to hit at the Film Import Company, but also to dispose of the big stock of new material which has accumulated on the shelves of the International Company.

On the other hand, it is claimed that the cut must have its influence on the business of all competing independent companies, manufacturers as well as producers, and some of them purpose bringing the matter at once before the trustees of the Alliance.

### LAEMMLE TO QUIT RENTING?

There is a well defined rumor that Carl Laemmle has found the film manufacturing business so profitable that he is about to withdraw from the rental business. The Laemmle exchanges constitute a business organization distinct from the manufacturing company, but there is a strong rule in the independent Alliance prohibiting renters from manufacturing and vice versa, and it may be that in order to more fully comply with this rule the rental business will be disposed of.

### THOMAS H. QUILL IN TOWN.

Thomas H. Quill, who has been for a long time publicity manager for the Selig Polyscope Company, and who is widely and popularly known throughout the moving picture field, has severed his connection with the Selig Company and will engage in business for himself, furnishing special lithograph posters for motion picture subjects. He is now in New York in connection with this project.

### NOTES OF VARIOUS ACTIVITIES.

Off Fred Eric, a portrait of whom appears on the Usher's page of this number of THE MIRROR, the "Fall Mail Gazette" said at the time of his London debut: "Mr. Eric is the only actor with a finish worthy of any stage. Amy Leslie wrote of Mr. Eric's work in Chicago: 'Mr. Eric created the part (Woodruff) as human, as much as none of the men either in German or English have approached him in splendid acting and understanding of the role.' The New York 'Herald' described Mr. Eric's Alcazar as 'a vivid and clear-cut realization of boisterous, tempestuous and arrogant youth.'

W. E. Sillaby and A. E. Neiglick, of Chicago, two well-known scenic artists, have formed a partnership under the firm name of Sillaby and Neiglick, and established a studio of large capacity at 416 Kedzie Avenue, near Van Buren Street. The new firm has been busy night and day since the start, a few months ago. Among their productions of this season are The House of a Thousand Candles, The Bachelor, Blue Mouse, American Husband, U. S. Secret Service, and others now on tour.

The Collin Armstrong Advertising Company has been formed. Its president, Collin Armstrong, was for nearly twenty-five years financial editor of the New York Herald. He was the pioneer of college men in the advertising business, having been engaged in it for thirty years. For the past eight years Mr. Armstrong was the treasurer and active manager of the advertising agency of Albert Frank and Company, Mr. Armstrong's associates are Harry L. Cohen and Charles Hartner, who were connected with the Albert Frank and Company advertising agency for twenty years.

The Dauphine Theatre, at New Orleans, La., is offered for rent and may be secured by the week, month or year. Particulars are to be had of H. Greenwall, American Music Hall, New Orleans.

Traveling from town to town it is impossible to get all the newspaper comments about yourself. The Burrelle Clipping Bureau, New York, whose facilities are unlimited in this connection, can furnish you with a complete collection of clippings upon you and your work.

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Walter Cluxton and his company, presenting the American Household, are winning favor through the South, where the organization is now playing.

Thomas H. Winnett is the New York representative for a number of stock companies, and his emergency bureau continues to supply anything needed theatrically at short notice.

### VAUDEVILLE CORRESPONDENCE.

Received too late for classification.

### MILWAUKEE.

There is a corking good bill at the Majestic 8-13 and the first performance 8 was greatly appreciated by a large audience. Perhaps the most hilarious bit of the bill was made by James Harrison in his tramp juggling act, the audience seemingly could not get enough. Winona Winter is advertised as the headliner attraction, and gives a very pleasant and refined act. The Curzon Sisters as the "Human Butterflies" gave a sensational act. The Brothers Permaene, eccentric clowns, were very good. The Musical Johnstons gave a handsomely mounted and artistic musical act. McCauley and Conwell, Frank Kelley and David Murray, and Edwin Barry and co. complete the bill, which

is one of the best seen at the Majestic for some time.

The new bill at the Crystal opened 8 to good business, and is composed of the following numbers: Four Rio Brothers, Mann and Franks, Peeling Brothers, the Rinaldos, and Ike Vogel. The Big Review is pleasing the patrons of the New Star 7-15.

Vault Fair co. opened at the Gayety 7, and their attraction pleased large houses.

**GLoucester, Mass.**—Olympia (E. O. Lord, mgr.): 1-6: Mr. and Mrs. Franklin Colby, Connors and Edna, Burgess and Clara, Mickey Feeley, Redding Sisters; good business.

**SAGINAW, MICH.**—Bijou (W. A. Russo, mgr.): 8-14: Harry W. Fields, Yamamoto Brothers, Harry Miller, Lew A. Ward, Jeffers (C. H. Porter, mgr.): 8-14: Redpath Napanese, La Crandall, Grace Koehler, the Rays.

**JACKSON, MICH.**—Bijou (Frank Lampman, mgr.): Oct. 31-6: George and Georgie, Gertrude De Milt and Dancing Beaux, Lou Arude, A Man of the People; good and good business. 8-13: Stewart and Marshall, Dixon Brothers, Wormwood Trained Animal Show, Madcaps.

**GRAND RAPIDS, MICH.**—Olympic (L. H. Newcomb, mgr.): Oct. 30-7: Dunbar's Goat Circus, Canada and Corlett co., Burke and Burke, Jockey Club, The Olympic.

**BLOOM, MISS.**—Dukate's (Fred Abbey, mgr.): 18-20: The Great Lawrence, assisted by Marie Moore.

**CALGARY, CANADA.**—Empire Theatre (M. Kyle, mgr.): 1-6: Great Florens Family, Schroeder and Chapelle, Four American Gypsy Girls, Howard and Lewis Davis, and Thorn-dike, and Florence Hull. One of the best bills of season; capacity houses.

### VAUDEVILLE PERFORMERS DATES.

(Continued from page 23.)

McCane, Mabel—Orph., Seattle, Wash.  
McCaun, Mr. and Mrs. Jas. R.—Hawthay's, Lowell, Mass.

McConnell and Simpson—Orph., 'Frisco, Orph., Oakland, 22-Dec. 4.  
McDevitt and Kelly—Hawthay's, Lowell, Mass.

McDowell, John and Alice—Lyric, Pittsburgh.  
McGarry and Harris—Orph., Omaha, Neb.  
McGreedy, Mr. and Mrs.—Orph., Bklyn.

McIntyre, Josie—Fulton, Bklyn.  
McLaren, Musical—Keith's, Prov.  
Melrose Twins and Clay Smith—Orph., Bklyn., Orph., Atlanta, Ga., 22-27.

Melrose and Kennedy—Gaiety, Chgo.  
Melville and Higgins—Columbia, Cinl. O.  
Mermals, The—Alhambra, N. Y. C.

Merrill, Lola, and Frank Otto—Shen's, Toronto, Can.  
Middleton and Spelmeyer—Grand, Pittsburgh.  
Miller and Mack—Grand, Cleveland, O.

Miller and Weston—Grand, St. Louis.  
Millman Trio—Grand, Indianapolis, Ind., Co-lumbia, Cinl. O., 22-27.  
Monroe, Carl—Park, Phila.

Montgomery, Frank—Princess, Columbus, O.  
Montgomery and Healy Sisters—Orph., Ogden, U. S.  
Montrose, Frank—Mary Anderson, Louisville, Ky.

Moore, Geo. Austin—Chase's, Washington, D. C.  
Moore and Young—Poll's, Hartford, Conn.  
Moran, Pauline—Mary Anderson, Louisville, Ky.

Moran and Wiser—Hippodrome, London, Eng.  
Morse, Empire, Sheffield, 20-Dec. 4, Ardwick, Manchester, Gt. B.

Morgan and Chester—Hawthay's, Lowell, Mass.  
Morris, Leon—Pantages', St. Joseph, Mo.  
Morris, Sam—Grand, Cleveland, O.

Morton, Ed—K. and P. 5th Ave., N. Y. C.  
Mortimer and Moore—American, N. Y. C.  
Moto Girl—Greenpoint, Bklyn.

Motoring—Bronx, N. Y. C.  
Mowatt, Juggling—Keith's, Phila.  
Mossart, The—Main St., Peoria, Ill.

Muller and Mueller—Temple, Ft. Wayne, Ind.  
Muller, Fong—American, N. Y. C.  
Murphy and Nichols—Colonial, N. Y. C.

Murphy and Willard—Maj., Little Rock, Ark.  
Maj., Ft. Worth, Tex., 22-27.  
Murray and Elizabeth—Maryland, Balto., Md.

Murray and Mack—Orph., Ogden, U. S.  
Myer, Hyman—Grand, Indianapolis, Ind.  
Myosotis Sisters—Orph., Salt Lake City, U. S.

Napoli, Tom—Grand, Indianapolis, Ind.  
Neapolitans, The—Orph., Easton, Pa., 15-17.  
Nebel, Allen—Wm. 18-20, Chase's, Washington, D. C., 22-27.

Neel and Starr—Colonial, Norfolk, Va.  
Newcomb and Williams—Vendome, Childress, Tex., 15-17, Empire, Wichita, 18-20.  
Newbold and Carroll—Pantages', Sacramento, Cal.

Newell and Niblo—Proctor's, Albany, N. Y.  
Proctor's, Newark, N. J., 22-27.  
Nichols, Nellie—Grand, Pittsburgh.

Nichols Sisters—Hammerstein's, N. Y. C.  
Night in a Monkey Music Hall—Grand, Indianapolis, Ind.  
Norman, Mary—Orph., Salt Lake City, U. S., 22-27.

Nosses, Musical—Poll's, Hartford, Conn.  
Ober, Mlle. Odette—Shen's, Toronto, N. Y. C.  
O'Day, Ida—Mary Anderson, Louisville, Ky.

O'Meers, Josie—Maryland, Balto., Md.  
Odell, Maude—Plaza, N. Y. C.  
Orpheus Comedy Four—Empire, Calgary, Can.

Ortrhop, Orni—Grand, Cleveland, O.  
Otto Brothers—Maj., Chgo.  
Paleon—Wizard, Balto., Md.

Pantzer, Lina—Orph., St. Paul, Minn.  
Pantzer, Willie—Orph., Sioux City, Ia.  
Perry, Charlotte—Maj., Milwaukee, Wis.

Paulineita and Pismo—Bijou, Duluth, Minn.  
Peltier, Joe—Empire, Des Moines, Ia.  
Perivital, Walter C.—Hippodrome, Huntington, W. Va.

Perosoffs, Seven—American, Boston.  
Perry and White—Orph., Spokane, Wash.  
Peter—Grand, Pittsburgh.

Plequays, The—Maj., Chgo.

Richardinis, Three—American, N. Y. C.

Rinaldo—American, Boston.  
Ritter, Max, and Grace Foster—Easthampton, London, Eng., 23-27, Hippodrome, Coventry, 20-Dec. 4, Camberwell, London, 6-11.

Roberts and Downey—Pantages, Pueblo, Colo.  
Rohlich and Childress—Maj., Butte, Mont., Washington, Spokane, Wash., 22-27.  
Rohrns, Mr. and Mrs. Maj., Dallas, Tex., Maj., Houston, 22-27.

Rocamora, Suzanne—Keith's, Prov., B. I.  
Rockway and Conway—Princess, Wichita, Kan.  
Rogers, Will—Poll's, New Haven, Conn.

Rosen, Pat, and Marion Best—Hammerstein's, N. Y. C.  
Rosaries, The—Maj., Little Rock, Ark.  
Rosa, Bert—Family, Detroit, Mich.

Rosa, Rosa—Orph., Seattle, Wash.  
Royal Musical Five—Victoria, Balto., Md.  
Royal, Rose—Orph., Kansas City, Mo.

Russell and Church—Maj., Little Rock, Ark.  
Rutledge and Pickering—Maj., Ashland, Ky.  
Rutledge, Frank—Grand, Cleveland, O.

Ryan and White—Keith's, Boston.  
**RYAN, THOMAS J., AND MARY RICH-**  
FIELD—Chase's, Wash., D. C., Proctor's, Newark, N. J., 22-27.

Savage, Sam—Orph., Canton, O.  
Schilling, Wm.—Hippodrome, Lexington, Ky.  
Seigels, The—Orph., Savannah, Ga.

Selmon, Louis, and Grace Gardner—Bennett's, Montreal, Can., Keith's, Columbus, O., 22-27.  
Sincay's Dog and Cat Pantomime—Polis Ber-gere, Mexico City, Mex.—Indefinite.

Sleedes, The—Bennett's, Hamilton, Can.  
Silvers—Proctor's, Albany, N. Y., Keith's, Prov., 22-27.

Smith, Aerial—Columbia, St. Louis.  
Smith, Allen—American, 'Frisco.  
Smith, Tom—Proctor's, Albany, N. Y.

Snyder and Buckler—Wm. Penn, Phila.  
Sones, Family—Grand, Hamilton, O.  
Soman, Fred—Maj., Milwaukee, Wis.

Spasol Bros.—Poll's, Bridgeport, Conn.  
Sprague and Dixon—Hawthay's, Lowell, Mass.  
Springer and Church—Bell, Newport News, Va.

Stasels, Phil—Hippodrome, Cleveland, O.  
Stadium Trio—Gaiety, Indianapolis, Ind.  
Steely and Edwards—National, 'Frisco.

Steger, Julius—Maj., Des Moines, Ia., Orph., Omaha, Neb., 22-27.  
Stevens, Edwin—Orph., 'Frisco.  
Stewart and Marshall—Tou, Ann Arbor, Mich.

Stoddard and Musical—Family, Shamokin, Pa.  
Stopp, Melinger and King—Alhambra, N. Y. C.  
Sully Family—Bennett's, Montreal, Can.

Sully, Lew—Grand, Indianapolis, Ind.  
Summerville, Amelia—Keith's, Boston.  
Sungar South—Maj., Milwaukee, Wis.

Suratt, Valiska—Hammerstein's, N. Y. C.  
Sutcliffe Troupe—Empire, Newport, Wales, 15-20, Hippodrome, London, Eng., 22-Dec. 18.

Svevald Mystery—Plaza, N. Y. C.  
SWEET, JOSEPHINE—Tichy's Variete, Prag, Bohemia, 18-20, Palace, London, Eng., Dec. 1-Jan. 31.

Sys and Sys—Pantages', Seattle, Wash.  
Tasmanian Troupe—Keith's, Prov.  
Taylor, Mae—Palace, Wilmington, N. C.

Telegraph Four—Grand, St. Louis.  
Tempest and Sunshine—Orph., 'Frisco.  
Theodores, Les—Grand, Pittsburgh.

Thomas and Payne—Bijou, Kenosha, Wis.  
Thora—Alhambra, N. Y. C.  
Thorne and Cardigan—Columbia, Cinl. O.

Toledo, Sydney—Orph., Dunkirk, N. Y.  
Top of the World—Dancers—Cook's, Rochester, N. Y.

Torley, The—Maj., Galveston, Tex.  
Treats—Family, Critterton, Chgo.  
Troy, Alphonse E.—Princess, Wichita, Kan.

Trolley Car Trio—Julian, Chgo.  
Trimmed—Maj., Chgo.  
Truedell, Howard—Poll's, Scranton, Pa.

Tyler and Burton—American, N. Y. C.  
Urbancroft, Fred, and Frances Slosson—Orph., Denver, Colo.

Valadons, The—Family, Detroit, Mich.  
Van, Billy B., and Beaumont Sisters—Keith's, Boston.

Van, Carlos, and Fannie—Alhambra, N. Y. C.  
Van, Hoven—Maj., Montgomery, Ala., Maj., Little Rock, Ark., 22-27.

Vaughn, Dorothy—Los Angeles, Los Angeles, Cal.  
Veronce and Houston—Wizard, Balto., Md.  
Virens, Two—Keith's, Barton, N. Y. C.

Voelker, Mr. and Mrs. Frederic—Orph., Minn-apolis, Minn., Orph., St. Paul, 22-27.  
Von Thiele, Elaine—Orph., Tampa, Fla.

Waddell, Fred and Mac—Garrick, Burlington, Vt.  
Wallace, Nellie—American, N. Y. C.  
Walsh and Lynch—Temple, Detroit, Mich.

Walshour Troupe—Columbia, St. Louis.  
Ward, Clark and Ward—Greenpoint, Bklyn.  
Ward and Curran—Shen's, Buffalo, N. Y.

Warren and Blanchard—Grand, Syracuse, N. Y.  
Warren, Lyon and Meyers—Maj., Milwaukee, Wis.  
Wartenberg Bros.—Crystal, Milwaukee, Wis.

Waters, Tom—Orph., Ogden, U. S., Orph., Denver, Colo., 22-27.  
Watson—Fred—Columbia, Cinl. O.  
Watson's Farmyard—Maj., Milwaukee, Wis.

Weadick and La Due—Hippodrome, Lexington, Ky.  
Weaver, Frank—Victoria, Balto., Md.  
Wells, Billy K.—American, N. Y. C.

Westworth, Vesta and Teddy—Chase's, Washington, D. C., Maj., Johnston, Pa., 22-27.

Weston and Barron—Maj., Milwaukee, Wis.

Whalen, Mike S.—Orph., Bklyn.

Whelan, Albert—Alhambra, N. Y. C.

Whitman Bros.—Maj., Butte, Mont.

Whitney, Albert—Bijou, Kenosha, Wis.

Whittle, W. E.—American, Boston.

Willard and Bond—Keith's, Columbus, O.

Williams, Cowboy—Poll's, Scranton, Pa.

Williams, Chas. Maj., Savannah, Ga.

Williams and Tucker—Orph., Spokane, Wash.; Orph., Seattle, 22-27.

Williamson and Stonacker—American, 'Frisco.

Wills, Nat M.—Maryland, Balto.

Wilson Bros.—Keith's, Prov.

Wilson, Jack—Keith's, Phila.

Wilson, Tony and Heloise—Maj., Houston, Tex.

Winton, J. W.—Fulton, Bklyn.

Wood and Lawson—Blaney's, Balto., Md.

Woods, W. J.—Gaiety, Indianapolis, Ind.

Wors, Fred—Alhambra, N. Y. C.

WORLD, JOHN W., AND MINDELL.

KINGTON—Orph., Minneapolis, Minn.; Maj., Des Moines, Ia., 22-27.

Wormwood's Animals—Greenpoint, Bklyn.

Wyckoff, Fred—Varieties, Terre Haute, Ind.

Wyckoff, Temple—Temple, Detroit, Mich.

Yackley and Bunnell—Sun, Springfield, O.

Yarlick, Josef—Family, Shamokin, Pa.

Young, Otis and April—Temple, Grand Rapids, Mich., Jeffers, Saginaw, 22-27.

Young and Young—Lyric, Jonlin, Mo.

Younger Bros.—Bijou, Port Arthur, Can.

Zanore and Bess—Bucara Altra, Oct. 1-Dec. 1.

Zander and Vernon—Thalia, Rherfeld, Germany, 16-30, Apollo, Berlin, Dec. 1-31.



# BROOKLYN AMUSEMENTS.

## The Man from Home at the Majestic—Grace George at the Broadway.

The patrons of the Majestic Theatre enjoyed one of the treats of the season last night when William Hodge appeared in The Man from Home with practically the same cast that supported him during his long stay in New York. Last night's audience enjoyed the pleasing comedy. Mr. Hodge was called before the curtain after the second act. Next week, John Mason in The Witching Hour.

The playgoers of the Eastern District had the pleasure of seeing Grace George in A Woman's Way at the Broadway Theatre last night. The supporting company was excellent and Miss George seemed more winsome than ever. Next week, William Collier in The Patriot.

The Follies of 1909 captured last night's audience at the Montauk Theatre. That Brooklyn rather like the hurly-burly of the reception accorded it. All the old favorites were well received, but needless to say, it remained for Eva Tanguay to walk off with the honors. Miss Tanguay enjoys an enormous following in this town. Next week, Maude Adams in What Every Woman Knows.

The Court Theatre for this week is given over to our ducky friends. His Honor, the Barber, is the attraction, and it serves to introduce S. H. Hudley, a negro comedian to Brooklyn. He plays the title role and does some very clever comedy work, as well as being a dancer. The original Smart Set company are supporting him, and the staging and costuming are fine.

At the Bijou Theatre last night Cora Payton made an excellent presentation of Sappho. Mr. Payton has built up a fine following at this house, and it really looks as if the Bijou has found a permanent occupant. Frances Nielsen as Fanny the Grand and William A. Mortimer as Decadebelle earned new honors. Next week, Cora Payton will appear.

The Grand Opera House has The Night of Way for the attraction this week, with a very strong company. Next week, Polly of the Circus. Miss Fleming success last night in her rendering of Kitty at the Crescent Theatre in The Marriage of Kitty. The entire strength of the house stock company is used in the production. Next week, The Road to Yesterday.

The Royal Box was the attraction at Payton's Lee Avenue Theatre last night and full justice was rendered the production by the entire Payton company.

At the Amphion Theatre A. H. Woods has a splendid scenic production of Convict 999, and this thriller, with its five acts and thirteen scenes, kept a crowded house on edge last night. Next week, The Man of the Hour.

The Forbes-McAllister Stock company, at the Gotham Theatre, has a play this week from the pen of Anthony Williams, a Brooklyn man, entitled The Lost Trail. It tells the story of the rehabilitation of a cowpuncher through his love for the daughter of the post commander. It is replete with many comedy lines.

# LOUISVILLE.

## David Warfield Will Soon Pay His First Visit Here—Professional Gossip.

His Skinner, one of Louisville's favorites, in Your Humble Servant, was the attraction at Macaulay's 8-10. The house was large. The co. included Lucetta Jewell, Alfred Hudson, Jr., A. G. Andrews, Charles D. Wells, and Edward Fielding. Marie Cahill in Betty and the Boys finished the week to crowded houses. David Warfield in The Man of the Hour and Lucetta Crossman in Sham will divide the week 15-20 between them. Advance sale of seats indicates large houses for both attractions.

Low Lockstader and his minstrels drew crowded houses 8-10 at the Majestic and was followed by The Beauty Spot with Jefferson De Angelis, George J. MacFarlane, Frank Doane, Viola Gillette, Isabelle D'Armond, Jacques Kruger, and Jean Newcomb. Business excellent. Mary Mannerling in The Witching Hour 15-20.

Grand presentation by a cast which included Edna Van Luke, Atkins Lawrence, and Francis J. Gillen, drew large business at the Avenue 7-12. Under Southern Skies will follow. The Workingman's Wife was the attraction at Hopkins 7-12 and drew large and appreciative audiences.

Manager James B. Camp will present Pepto Arriola, the boy pianist, to the patrons of the Masonic during afternoon of 12. This is his first appearance in America and the musicals inclined are prepared to give him a hearty reception.

Morris Uri, a young Louisville, interested with Joseph M. Gaites in The Three Twins, left for New York 6 to rehearse Bright Eyes, by Charles Dixson, to be put on the road.

Marked interest is being evidenced in the coming engagement of David Warfield at Macaulay's. He will be seen here for the first time in The Music Master.

Frank Carlisle Griffith renewed many old friendships upon the occasion of his recent visit as manager of Mrs. Fluke.

Charles Foster, dramatic critic, note writer on sporting topics and an all around good fellow, well known among professional people, has been selected as the secretary to the newly elected Mayor of Louisville, it proving a very popular appointment.

Fritzi Schell, the prima donna and wife of Kentucky's own John Fox, Jr., is making a brief sojourn here, an interesting invalid, victim of tonsillitis. She is being tenderly cared for at the home of a relative of her husband and will resume her tour at New Orleans in about two weeks. CHARLES D. CLARKE.

# INDIANAPOLIS.

## Grace Van Studdiford Duplicated Last Season's Success—An Amateur Production Planned.

Grace Van Studdiford was seen at English's 5-6 in The Golden Butterfly, repeating the success made here last season. Little Nemo was attraction 8-13. The Wolf Hopper in The Matinee Idol 15-17. The Merry Widow 15-20.

A first-class production and one that drew large, delighted houses at the Majestic was The County Chairman, by the Forepaugh Stock Co. S-13. George Arvine may be congratulated upon his success as Jim Hackler. Harry Preston Coffin as Uncle Beck, an old settler, did an excellent bit of acting. Alworth Arnold fitted nicely the role of Tildford Wheeler, and Lucille Robinson was charming as his sweetheart. Lucy Hilly, J. Francis Kirk was a great success as Sam Livingston. May Louise Allen was good as Mrs. Briscoe and Frances Kader was pretty and coy as the milliner, Miss Watkins. Alice, of Old Vincennes 15-20.

The Road in the Mountains, by John Lawrence, who assumed the leading role, was the pleasing attraction at the Park 4-6. The Virginian, seen

here several times, made its first appeal to the patrons of the Park at popular prices 8-10. With William L. Gibson in the title role, Marshall Farnum as Trampas, Michael Wright as Molly Wood, John G. Hickey as Honey Wiggins, Charles H. Gilbert as Spanish and the other parts in capable hands, it was a well acted, enjoyable performance. Sal, the Circus Girl 11-13. Graustark 15-17.

Henry M. Talbot and Fred G. Dickson of the Park, accompanied by their wives, have returned from a 1,800-mile motor trip through Kentucky, Pennsylvania and New York.

Adam H. Bush, of Kentland, Ind., a cousin of George Ade, was an interested spectator at the rehearsals of The County Chairman. Miss Bush is to play the leading feminine role in an amateur production of the piece at Kentland 11, and was here getting pointers from J. Francis Kirk, the Forepaugh stage director. In the Kentland production, Will Ada, a brother of the playwright, will appear in the title role, and John Ade, a nephew will be prominent in the cast. PEARL KIRKWOOD.

# TORONTO.

## The Passion Flower Well Produced—A Good Week at the Princess—Personal Mention.

Madame Nadimova in The Passion Flower proved to be an artist of great merit at the Royal Alexandra 8-13. The play, though commendable, hardly gave the star opportunity to display her fine emotional powers; still she succeeded in convincing her audience. The author, Brandon Tyrian, played the part of John Rodman with marked ability. Honorable mention is also deserved by the Misses Tibberty, Gibson, and Lamson, also Messrs. Kolker, Clinebanning, Erickson and Henson. Going Some 15-20.

Another successful week's business at the Princess was the result of The Barrier 8-13, which was well mounted and acted. Theodore Roberts, as John Gale, won much praise, while W. S. Hart, as Sam Starch, and Miss character study, Florence Rockwell, as the heroine, held her audience to the last. Fanny Ward 15-20.

Music and mirth were furnished in abundance, at the Grand Opera House 8-13, by Messrs. Hough, Adams and Howard, in The Prince of To-Night. Many pleasing and tuneful songs were introduced; the favorites were "You Won't Know Anybody Then" and "I Can't Be True for So Long," rendered by Viola Hopkins, who was assisted by Mr. Hubert. Mrs. Wiggs of the Cabbage Patch 15-20.

# CHICAGO.

## THE NEW EBERT AGENCY.

Under the most promising conditions a new agency for further facilitating business between manager and performer has been inaugurated during the past fortnight. The new firm is Thomas E. Ebert and Company and is established in attractive quarters in the Gaiety Theatre Building. It is the purpose of Mr. Ebert's company to handle players and musical acts, to furnish managers with players suitable for either the dramatic or musical fields. A specialty is to be made of always having on hand desirable singing and dancing girls, for which the demand is so great. Mr. Ebert's office is already very favorably and well known in his field, has surrounded himself with a number of very able assistants, who are now busily employed in trying out voices, registering names, and covering the numerous details calculated to start Mr. Ebert's new office well on the road to success.

# CORRESPONDENCE.

Received too late for classification.

# GEORGIA.

BRUNSWICK.—THE GRAND (W. A. Finney, mgr.): Henry Woodruff in The Prince of To-Night, to capacity house and very pleasing performance; gave best of satisfaction; Pauline Perry as Adeline Von Hagen 8-10. Florence Gear in Fluffy Huddles 11 pleased large house.

THOMASVILLE.—UNDER CANVAS. St. Louis Carnival co. 15-20.

# ILLINOIS.

FREEPORT.—OPERA HOUSE (Hugh Flannery, Jr., mgr.): Henry Woodruff in The Prince of To-Night, to capacity house and very pleasing performance; gave best of satisfaction; Pauline Perry as Adeline Von Hagen 8-10. Florence Gear in Fluffy Huddles 11 pleased large house. Three Weeks 15; enjoyable performance, to good house. Kyril Concert co. 19; fine concert, to good house. Girls 20; good play and house. Faust 22, to S. H. O.; gave a very good performance both matinee and night. The Golden Girl, matinee and night, to two large and well pleased audiences. The Gilpin's Hypnotic co. 25-31 pleased good business. The Girl in the Grandstand 4 pleased good house. U. T. C. matinee and night, 5, to two packed houses; best Tom show in years. May Green matinee and night, 6; good business; fair attraction. Travel Talks 10; poor house. St. Elmo 11; capacity both matinee and night; well pleased houses; will play a return date. The Arrival of Kitty 12, matinee and night, pleased two full houses. The Herla Opera Co. 17. The Bachelor, matinee and night, 18. Daniel Boone, matinee and night, 19. Maxwell-Hall Stock Co. 22-27. As the Sun Went Down 29.

EAST ST. LOUIS.—BROADWAY (J. P. Barrett, mgr.): Harvey Stock co. Nov. 14-20; Lyman Twins 21-24. Gay Morning Glories 28-Dec. 1.

# KANSAS.

NEWTON.—NEW KNOCKER OPERA HOUSE (Murphy, mgr.): Co. singing; Blue Mouse Oct. 28; packed house; good co. Montana 5; fair house and co. Royal Chef 13. David Warwick 15. Lyman Howe 18. Cameron Opera co. 18-20. House of a Thousand Candles 25.

# LOUISIANA.

LAFAYETTE.—JEFFERSON (C. M. Parkerson, mgr.): Adelaide Thurston Oct. 24; good, to good business. When His Wife's Away 25; Robert Dalton fine; poor support. The Wolf 13; big advance and co. Parsifal 25. Forgiveness with Lionel Lawrence, 30. Gingerbread Man Dec. 1. Time, Place and Girl 5. The Cow Puncher 8. The Cat and the Fiddle 13. Babes in Toyland 16. May Stewart, classic, 21. Tempest and Sunshine 22.

# MISSISSIPPI.

CLARKSDALE.—NEW THEATRE (F. G. Wingfield, mgr.): York and Adams in Africa 8; good performance; pleased large house. St. Elmo 9; fine performance; small house. Final

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WANTED—High class lady vocalist. Must have elegant wardrobe and appearance. Send photo, salary, particulars. W. W. Shuttleworth, Gil Amusement Co., No. 306 Livingston Building, Rochester, N. Y.

Settlement 16 pleased small house. Black Patti 15. Merchant of Venice 17. Brewster's Millions 18. Wolf 20.

MERIDIAN.—OPERA HOUSE (L. Rothenberg, mgr.): Charles H. Hanford 3 pleased fair house. Adelaide Thurston 4; satisfied audience. Brewster's Millions 5 pleased fair house. J. A. Coburn 6; excellent performance, to good house. Richard Carly 9; excellent performance, to large house. Norman Hackett 18. Servant in the House 20. Lion and Mouse 24.

# NEW YORK.

CORTLAND.—THEATRE (L. M. Dillon, mgr.): Mrs. Dacor 9; excellent production; fair house. Stubborn Cinderella 12; co. and attendance fine. Girls 15. Wilton Lackaye in The Battle 19. Welsh Choir 20. Billy 25.

# OHIO.

WAPAKONETA.—THEATRE (A. J. Brown, mgr.): St. Elmo 11; excellent, to capacity. Dark 14-27.

# OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (E. M. Overholser, mgr.): The Girl from Hector's Nov. 18-14. Who's Your Friend? by Harry Hersford 14-15. THE HIGH OPERA HOUSE (Johnson, Cameron & Summerfeld, mgrs.): Big Bill Hittner Co. Nov. 1-6, good co. and business. Plays: Elen Holden, Her Only Sin, Why Women Sin, The Squaw Man, Adrift in New York and Piney Ridge. ITEM: The Bradley-Neely lady orchestra was a special feature and deserves much praise. Metropolitan Stock Co. 15-21.

# NORTH DAKOTA.

DICKINSON.—OPERA HOUSE (Reichert and Ray, props): Girl at the Helm 9; good; pleased good house. Primrose Minstrels 16.

# CANADA.

KINGSTON, ONT.—OPERA HOUSE (P. Branigan, mgr.): The Barrier 3 pleased capacity. Girls 4 to large and appreciative audience. George Arliss in Septimus 9 pleased large audience. Peck's Bad Boy 13. National Grand Opera co. 18. The Wolf 20. Mr. Hookinson 25.

ST. CATHARINES, ONT.—OPERA HOUSE (H. Stuart Raleigh, mgr.): The Wolf 9 delighted good business. Havana 11. The Merry Widow and the Devil 13. A Prince of To-Night 18. Two Women and That Man 20. The Lily and the Prince 22.

HAMILTON, ONT.—GRAND (A. T. Apleton, mgr.): Royal Welsh Ladies' Choir 3 pleased fair house. Septimus 10 delighted large audience. The Cash Girl 11; clever performance. The Wolf 12, 13 pleased.

MONCTON, N. B.—OPERA HOUSE (Torris and Winters, mgrs.): The Young-Adams co. in repertoire 1-6; excellent co. to very fair business. Vaudeville and moving pictures 15-17. Moncton amateurs in Caprice 18-20.—DAVIDSON (W. S. Davidson, mgr.): Vaudeville and moving pictures 1-6.

# DECEASED.

BOWEN—ILLINGTON.—Edward J. Bowen to Margaret Illington in Reno, Nov. 13. HICKEY—DE FAYNE, A. I. Hickey and May De Fayne, at DuBois, Pa. on Nov. 8. MURPHY—FRYMER.—William Lawrence Murphy to May Frymer, at San Antonio, Texas, Nov. 11. O'GARA—NELSON.—John J. O'Gara to Ethel V. Nelson at New York, Nov. 4. STOLBRAND—GORDON.—Carlos J. Stolbrand to Ada Gordon, at Boston, Nov. 11.

# Died.

ALLEN.—Louise Allen (Mrs. William Collier), of New York, Nov. 9, aged 36 years. CHASE.—Raymond C. Chase, 32 years of age, at Chicago, Nov. 3. FOX.—Walter Fox, 10 years of age, son of Franklin and Lily Hughes Fox, at Goshen, Ind., Nov. 3. HYDE.—Walter Hyde, 28 years old, in Georgia, Nov. 8. MOREMAN.—G. Frank Moreman, 54 years of age, at New York, Nov. 14. REIFFELDT.—Otto Reiffeltdt, 40 years old, at New York, Nov. 8. SHAW.—Martha Bernard Shaw, at New York, Nov. 8. WILLIAMS.—Jesse Williams, at Brooklyn.

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# THE VAUDEVILLE MIRROR

## NEW VAUDEVILLE ACTS

SMALL NUMBER OF PRODUCTIONS IN TOWN DURING THE WEEK JUST PASSED.

Irene Franklin Scores in New Repertoire of Songs—Lasky's Twentieth Century Shown in the City—Billy B. Van and the Beaumont Sisters' Offering.

### Irene Franklin.

It is always pleasing to note the increasing popularity accorded American character artists, and Irene Franklin, an American pioneer in character songs, has been steadily adding to her already great prestige until now her intrinsic value places her way up in the, unfortunately, little band of deserved headliners. She has proved her right to the title of headliner, both as a drawing card and as an amazingly rare and startlingly original. It tells of the wonderful happenings that attended the mumps, and her rendition of it was inimitable. Another little "popular classic" was "I'm a Brinlin' Up the Family" as pathetically humorous as any song ever sung in vaudeville. Her costume was admirably in keeping with that of the "little mother" of the East Side, whose father is in the workhouse, and upon whom depends the bringing up of a brood of motherless kiddies. It is also the catchiest air Bert Green has furnished her with. Burt, by the way, is one of vaudeville's most famous accompanists and has a popular following that ably seconds Miss Franklin's. The other new songs included the German lady with Grand Opera tendencies, and to hear that character, in a screamingly funny and consistent costume, sing the "Glow Worm," is also worth the price of admission. A bride song on the "Waiting At the Church" style—was not a piracy—with clever patter and her own number, "I Don't Care What Becomes of Me." The latter is her straight number and has been heard before. Miss Franklin is being billed as "The Queen of Vaudeville," but "America's Newest Character Comedienne" is a more apt and convincing appellation.

### Van and the Beaumont Sisters.

Billy B. Van and the Beaumont Sisters made their first metropolitan appearance in a new sketch entitled Props, at the Fifth Avenue and the Victoria theatres last week. On Wednesday afternoon, at the Victoria, they were one big hit, and they may be assured that their present vehicle will be a welcome offering for many months to come. They have taken a theme and a scene that has been played upon very frequently of late—a broad comedy story enacted behind the scenes of a vaudeville theatre. Mr. Van plays the part of a property boy. Beaumont is a scrubwoman with stage aspirations, and Nellie Beaumont is a vaudeville headliner. The opening seemed to be a bit beyond the comprehension of the audience, as many terms purely theatrical were used, and although it was exceedingly funny to many, still there were those who did not get many good points. Later on the action and the lines pick up remarkably well, and the use of a large series of "props" during a song rendered by Nellie Beaumont proved highly amusing and entertaining. In the end the two women discover that they are old friends and the trio decide to go out in an act together, closing in one, the two girls wearing Quaker gray cloaks and poke bonnets. Mr. Van appearing in a funny frock coat and policeman's helmet. On Their Wedding Day (?) the song rendered, the number being encored again and again. Herbert Hall Winslow is responsible for the sketch.

### Edwards' Holland Heines.

Gus Edwards' Holland Heines presented a dainty Dutch comic opera in an act entitled The Gypsy Girl of Marken, at Proctor's Theatre, Newark, N. J., 8-13. The miniature comic opera has ten people. The rivalry between Gretchen and her sister, is a good one, and Yerdie, a wealthy maid, for the affections of Hans, long playmate of both, forms the basis of the prettily developed scheme, which results in the goose laying the golden egg for its mistress and thus securing her happiness. The costumes are a la Hollandaise and look like pictures on a Delft plate. Janet Priest is a charming little Dutch doll and is lovable, while her dancing is a pleasure. Lorraine Lester as Yerdie looks pretty and sings well. Victor Foster (the only male in the cast) sings and dances his way to the audience's hearts and is pleasing. Others in the cast were dance simply are Josephine Dougherty, Loreta Moore, Adele Mason, Anita Morales, La Virginia Brodick, and Louise Owen. There were four musical numbers. "My Holland Daisy," "Gladie," "Nobody Knows It But You and I," and "Holland Heines." It runs a little over the limited time, but is a pleasing number.

### GEORGE S. APFLEGATE.

### The Twentieth Century.

Joseph L. Lasky's latest musical comedy effort for vaudeville was presented at the Colonial last week for the first time in New York. The act is a present after in three scenes, and the story is a slight one, palpably created for the purpose of introducing the observation train effect which caused so much comment in The Midnight Sons, and carries an eloquent comic, the usual summer resort visitors and rustics through three novel scenes. The first is a summer camp, the action laid in the main room of the Bungalow; the second, in one, the Grand Central Station concourse; the third, the train effect. The musical numbers were notable in but one instance—"In Our Little Bungalow," with a small prop bungalow for effect. It is a catchy duet and well sung. The other numbers are noisy and kill the enthusiasm of the audience. All the scenic and costume effects were good, and the chorus better on voice than good looks. Edmon Wilson, an overexuberant young man of fair ability, and Monti Brooks, the

prima donna, are featured. Others in the cast were Al. Sykes, J. E. Duncan and the chorus. The train effect called forth great applause and can easily carry the act.

### Millie Payne.

The engagement of Millie Payne at the Alhambra last week at the Metropolitan Theatre, New York, and it is regrettable that she did not create a better impression. When foreign character artists are imported to America we cannot help but compare them with our own rising artists in this line, and it is quite time that the foreign label should cease to debase managers. Once it humbugged the public, but now the managers are in on their little joke. Millie Payne has a slightly interesting personality, but not one that commands attention, and with exceptional songs of the recitative order might succeed in creating a hit; as it was, the audience was but mildly interested. Her songs are tuneless to a great extent and devoid of humor that would appeal to American audiences; her conglomerate costume, consisting of a light blue dress, named "Ring-a-Ding," "The Tea Cup," "The Little Old Log Cabin Down the Lane," and "The Birds Were Singing in the Morning."

### John McClosky.

John McClosky, a singer, rather surprised the audience at Proctor's Theatre, Newark, N. J., Nov. 8-13. He had not proceeded far in "Then You'll Remember Me," from The Bohemian Girl, when the knowing ones in the audience realized that they were listening to an admirably trained vocalist. His voice, a light tenor, is pleasing in quality, but it was his firm and polished method in tone production, tasteful style and clear diction that gave the surprise. His second song was "The Palms," sung in French, and the third, "Nevins' The Bowsy," with both of which he scored a decided hit. Would that there were more such singers in vaudeville. Mr. McClosky displays excellent taste in rendering old time and familiar songs.

### GEORGE S. APFLEGATE.

### Kurtis' Dogs.

At the American Music Hall last week Kurtis' dogs were given a first metropolitan showing. The act is a clever one and was enjoyed. The several canines were put through the usual series of tricks and feats, and quite a large amount of paraphernalia was brought into play. Skye terriers and fox terriers were the principal performers, and all of them went through their work without much urging. However, none of them appeared to be enjoying "the time of their lives" and exuberance of dog spirits did not seem to offset the monotony of the act. An imitation of Tanguay by one canine caused much merriment.

## PLAZA MUSIC HALL.

The S. R. O. sign might have been put out at every performance at the Plaza last week and on Wednesday night every seat and every bit of available standing room was occupied. The audience was a most enthusiastic one and it would have been a poor act indeed that could not have "made good." James J. Jeffries was the chief attraction, and it was probably he that caused the heavy business. Mr. Jeffries, assisted by Sam Heer and the little cher who impersonated a reporter, offered the same act in which he appeared last season. He has improved wonderfully in his work and his exceptional agility for such a heavy man caused no end of enthusiasm. John Le Clair opened with his very clever singing act and was appreciated as few such performers are. The Brittons came second with their singing and dancing act. Then came Little Hip, whose amusing and interesting tricks were greatly enjoyed. Sophie Tucker had one new song, "That Medicine Tune," or some such title, the number being of an ordinary type. Her other songs were the same as when she appeared at the American the week previous. Kate Ellmore, assisted by Sam Williams, asked and answered each other questions and their act went very "big." The Empire City Quartette scored in seventh position, while Staley and Birbeck in fifth place were also well liked. They showed a couple of new trick instruments, and their quick change scenery, props and costumes were quite as mystifying and as entertaining as heretofore. The Divine Myra closed the bill effectively and she was applauded by those down stairs quite generously. Unfortunately, the gallery proved unruly and many insulting remarks were made during her act. She had one new dive which proved an applause winner.

## COLONIAL.

Roalre and Dorette opened the bill last week and had a decidedly hard road to travel. The act received fair appreciation. Collins and Brown came second in a fairly interesting act in one. They follow the traditional path laid down by years of German comedian predecessors, their dancing being the one real bright spot in the specialty. The German Singing School encore is old and should be replaced by something more up to date. William B. Macart and Ethelwynne Bradford in A Lastimate Hold-Up were one of the pleasing hits of the bill. The act improves steadily with a constant enforcement of good material. Clay Smith and the McIntoshes closed the bill with their entertaining little specialty created much amusement. The girls have unique personalities and are especially well groomed in simple white creations. The "Down on the Sandy Beach" song, with patter, makes a good finale and is the only late song feature. The orchestra plays so loud and the two girls sing so fast that their opening number is lost—why? The Twentieth Century (see New Acts). The Olivetti Troubadours opened the second half of the bill and created a small furor by the close of their act. The musical renditions of both men are exceptionally fine and they could have taken innumerable encores had they wished. Irene Franklin (see New Acts). Mike S. Whalen, absent for many years from the city, came late on the bill and proved hardly strong enough for the position. He is doing a very polite, rather old-fashioned monologue embracing songs and patter. The latter is not exactly new, but good, and the songs fair. His feature song is an "extemporaneous" song dealing with people in the audience, hardly in place at the Colonial. The Dunedin Troupe of expert cyclists closed the bill.

## BECK DECLARES FOR PEACE.

Says There Will Be No Warfare at Present Between the Orpheum and Eastern Interests.

Martin Beck and M. Meyerfeld, Jr., returned to New York from Chicago last Thursday, and during the afternoon it was reported that Mr. Meyerfeld called upon Mr. Albee. Judging by the attitude of the two Western managers at present, there will be no immediate warfare between themselves and the new United Theatres Securities Company or the United Booking Offices.

Martin Beck sent out the following statement regarding the affair as it stands to-day: "The officers and managers of the United Theatres Securities Company seem to be going South instead of West, when they incorporate Delaware, where apparently it is a case of syndicated ideas. One thing is certain, as long as I have my health and vigor these gentlemen can never count what brains I possess among their assets—they cannot be syndicated."

However, should Martin Beck and the Orpheum interests continue their Eastern march, as has already been indicated by their opening a branch in Atlanta, and by the many stories that have been floated from time to time regarding the possibility of their entering New York, it does not seem likely that E. F. Albee, B. F. Keith, Percy G. Williams and other officers and directors of the U. F. S. C. or U. S. O. would remain idle and allow the Orpheum people to steal all their fire. But for the present it would appear that the entire force of brains and money interested in the vaudeville business East and West will continue to work in harmony as heretofore, the future will tell its own story—and it will probably be a most interesting one. You can't keep a good man or a body of men down!

## FIFTH AVENUE THEATRE.

The press representative of the Fifth Avenue had advertised a laughing bill from start to finish for last week, and he certainly spoke the truth. Billy B. Van and the Beaumont Sisters shared the headline honors with Carrie De Mar, both acts creating a perfect furor of laughter. The first act was new to New York, and is reviewed under New Acts. Miss De Mar offered four songs, each of a different type and each being particularly well rendered. Her costume changes were most remarkable, and were accomplished with such speed that the English music hall artist can no longer lay claim to championship honors in this direction. Her first song, "Hear Him Play His Um Ta Ra Ra," was the weakest of the four and might better have eliminated in favor of something else. "Nobody's Satisfied" an amusing number and it met with much favor, except the last verse, which should be blue pencilled as it more than borders upon the suggestive. "Dolly Polishing" proved highly entertaining and Miss De Mar's imitative powers were given ample play. The offering is as good a "kid" characterization as has been seen upon the local stage in a long time. "Lonesome Flossie" is the star of all her songs. The impersonation of the type of girl who imitates the "hobble water" to drown her sorrows is a real gem in its own way, and the applause which swept the house at the finish proved how big a hit Miss De Mar had made. The red carpet, but, however, in her keeping with the character and are models of the gown, hat and shoe builders art. The Famous Joazeleys opened with their exceedingly clever ring, rope and other aerial feats. The act is a sensational one, and with the black draperies, white flappings and truly remarkable posing has caused so much merriment all over the country. The stage setting showing the grocery store and the country post office is very true to life in the typical small village, and the impersonations of Mr. Knight and Webster Hanson, the storekeeper, and George Melville as Ephraim Allen are far more creditable. Mr. Knight proved himself to be a character actor of exceptional ability, and Mr. Melville is a close second. Lillian Volkman played the part of Fairy in a capable fashion, and her scenes with the two old men at times brought the tears to the eyes of more than half of those out front. Andy Rice sang parodies on "The Wild Cherry Rag," "My Wife's Gone to the Country," "Carrie," "My Dream of the U. S. A.," "Don't Take Me Home," "Fiddie Salome," and "Mother, Mother, Mother, Play a Rose on Me." His jokes, though mostly of ancient vintage, all "got over" and he was a big laugh producer. Waterbury Brothers and Tenny gave their usual act and again scored with their playing upon various musical instruments. The Peerless Mowatts had a good position—sixth—and seldom has a club juggling act ever been received as this one was. Their work is very rapid and most of their feats are far more clever than those usually seen. That they were a tremendous hit is not to be wondered at.

## A GENUINE NOVELTY.

The Kalem Company is introducing a genuine novelty in connection with the film release announced for Nov. 20. The picture story tells of the romantic love affair of a colonial minister of the gospel and the daughter of the Tory Governor of Virginia during the Revolution, and is based on what is said to be extracts from the diary of the minister. A printed copy of these extracts are furnished with each film, to be read during the running of the picture, and the literary style is good and the story one of deep interest and reading. It well should prove vastly entertaining and effective. The Kalem Company always furnishes printed lectures for each film, but this one is more than a lecture—it is an opportunity for fine elocutionary effort that should not be missed by managers able to command the necessary talent.

## PENCILED PATTERN.

Ability often runs second to influence. When some of the agents read about the new United Booking Office two million dollar combine they begin to wonder how much of that is the two and one-half per cent. they used to get.

Vaudeville Dictionary: "Girl act"—A something that usually amounts to nothing. "Imitations"—An easy way some people pick out to make a living. "Canceled"—The death knell of a week's work.

It wouldn't be a bad idea for the booking offices to have an Amateur Day, once a week, for agents. There are quite a few around who are trying to make a noise like "regulars."

There is a young man in New York from South America who is looking for a chance to learn the agency business so he can go back and open up an office there. It would be a novelty to hear an agent say, "Call back in a day or two," in Spanish, wouldn't it?

Sam Ehrlich is putting out a book called "Vaudeville Tips," which contains a number of good things in the line of up-to-date material. The advance orders so far are very large, and he expects to do well with it.

Quite a number of people are being billed here at present as "English comedienne" who were never any nearer to England than Coney Island.

The hypnotist who was put in jail last week over in New Jersey hypnotized the jailer and walked out of his cell. The next thing you know they'll be hypnotizing the agents for work.

Some store shows around New York use one act each day, a single. When you work a place like this you have to open and close the show, and besides that you follow yourself on the bill.

Jimmy Plunkett is now going it alone. All the boys are wishing him good luck, and we all hope he has it. Everybody who appreciates a hustler likes Jimmy.

It would take a good discoverer to discover a good laugh (except those taken from burlesque shows) in most of the Broadway musical comedies.

Several agents in the Long Acre Building have given up houses they recently leased to run themselves and are now satisfied to collect the commissions and let somebody else pay the acts off.

No, "Gentle Reader," the "advance man" is not the gentleman who advances money to the actors.

Thanksgiving Day is near. What has vaudeville to be thankful for? Not more than two guesses are allowed to each person.

There is an act in vaudeville called The Girl on the World, and another entitled The Girl on the Herald. The Journal, Press, Mail, Tribune, Globe and a few more are left. Take your choice.

Dan Malley will hereafter be known as Daniel Malley. Since he became a "legit" he has had three letters added to his name.

They are still advertising "How to Become an Actor" taught by mail. Some wise man once said "There's one born every minute," and he knew what he was talking about.

Cheer up. The baseball season has been over for some time now and none of the ball tossers have entered vaudeville.

John D. Rockefeller saw a vaudeville entertainment last week and gave his opinion of the various acts to one of the morning papers. He might as well! He does not know any more about them than a lot of other people who express their opinions on the same subject.

On Grand Street there is a vaudeville and moving picture theatre whose manager uses three sheets of noted stars to advertise his own performers. Robert Edison's picture has appeared variously labeled. Last week a youth very much resembling George Cohan was singing and dancing in the theatre. A picture of Ethel Barrymore had the caption, "The Yiddish Eva Tanguay." Wilton Lackaye, John Drew, Anna Held and other well-known stars are also appearing according to the boards of this theatre. John Drew would make a fine picture singer, and Wilton Lackaye and Ethel Barrymore should make a great song and dance team.

So far it looks as though the railroads were the largest winners on the vaudeville war. The "jumps" some of the acts are getting make them wonder if it wouldn't be better for them to lay off and save money. Shakespeare had a good press agent. They are still printing his notices.

When the troupers are returning. Mid the Winter's bitter chill. You can thank your lucky stars if you're in vaudeville.

They say opportunity knocks at a man's door but once in a lifetime. Now, wouldn't you think a good thing like that would play a return date? THOMAS J. GRAY.

## TED MARKS QUILTS.

Theodore D. Marks, he of Sunday vaudeville and carnation fame, has decided that his latest venture on Sabbath evenings at the Broadway is not a paying venture. He is alleged to have laid the fault at the shrine of the motion picture machine. He may be right, but were not the prices of admission in excess of the true value of the bill?



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

# "PAULINE"

The Eminent French Hypnotist  
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Tremendous Hit

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Presenting their Third Sensational Success.

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### ORPHEUMING

In the West

Next Two Years

A Copy of None, Copied by Many

## BERT LESLIE

I love the dear old Broadway Shows  
They really hold my heart,  
The authors, too, are Corkers;  
But I hate to write my part.

For when you have put in your own  
And Fluffy starts for the woods,  
By looking in the Manuscript  
You'll find they have your goods.

#### AMERICAN MUSIC HALL.

Both the bill and the business took a big jump at this house last week. At least the business seemed to, judging by the Tuesday matinee. In fact, it looked like the days of last year when an almost invariably pleasing bill was offered, and when the house was always well filled every afternoon. And then came that awful slump in the quality of the offerings and the consequent apparent slump in the business. It is to be hoped that William Morris, Inc., will keep up the present standard. Severin was again the headliner, presenting his pantomime of last year, Conscience. As was to be expected the presentation held the intense interest of the audience from beginning to end, and M. Severin's wonderfully artistic work was fully appreciated. He is still the great artist and both his comedy and his dramatic powers were equally well displayed. One criticism might be made of the staging. In the third scene the dancing might be eliminated at the opening, as the supers do not really look the parts they impersonate, and the dancing business is neither well done nor exactly in the picture. The work of the others at the tables could also be improved upon. M. Severin again was seen in the role of Valour, giving an excellent performance as he did last year. M. Bonfons was Travali, again showing pantomimic abilities of a very high order. Mme. Severin was seen in the part of Mme. Travali, the part she played last year so well, and which she was again seen in to particular advantage. The others were: M. M. Nector, Verseau, Bartolotti, Hectorius, Melis and Florin. Willa Holt Wakefield held the position next to closing, and her reception upon opening and the applause awarded her was well deserved. She must have been very gratifying to her. The piano she was given was a sad affair as to appearance, and it is to be regretted that such a lawdy looking instrument should be shown. The special drop was in sore need of repainting. Miss Wakefield sang several new ditties and some of her old favorites, including: "I Don't Mean What You Mean," "Little Miss Wooden Shoes," "Ten Dirty Little Fingers," "Mabel," "Help Yourself, Johnny, to Your Own Backyard," and "That Wasn't All." Kuris's Dogs opened (New Act).

Maryne Remington came second with a new "Pick" offering. The act as it now stands is not worthy of a detailed description. It fell worse than flat at the Tuesday matinee and the opening number "Aviation" did not receive a single "hand." The song is an excuse for a gray bloomer costume—or is the costume an excuse for the song? The several other numbers, by the "Pick," were not well done and only the usual "break-down" dancing at the finish served to win any applause. Miss Remington's act has always been so pleasing in the past that it seems a pity that she should begin to lose out now. The Three Richardinis had third place, giving their exceedingly clever exhibition of ring and other athletic work. They have an act that is far above the average, and one that is so artistically accomplished that applause was frequent throughout the offering. Walter James sang "How Do You Like Your Oysters, etc.?" a classic ditty; and "Next to Your Mother Who do You Love?" another drowsy melody which will probably be inflicted upon us for many weeks to come. He again imitated Lauder. When will it all cease? Others on the bill were: Byron and Landrum, who scored heavily; J. W. Winton, the ventriloquist, who made a fair sized hit. But why go down the scale, Mr. Morris? We have already had Arthur Prince, and then came Whittle and lastly Winton, one following the other. Fine looking! The Girl with the Angel's Voice warbled or "gargled" through Tosti's "Good-bye," and utilizing the set of "heavenly" scenic railway surroundings which by this time are due for the junk heap. Fred Karno's company raced through the antics of A Night in a London Music Hall, and Maude Odel breezed through her postings, it being her second week. She closed the bill.

#### FOR VAUDEVILLE CENSORSHIP.

The joint committee of the House of Lords and the House of Commons, which was appointed in July to inquire into the censorship of the drama, reported on Nov. 17, at London, Eng., in favor of continuing the censorship and of extending the authority of the censor so as to include also a supervision over music halls.

#### BRONX THEATRE.

Bronx vaudeville goes on have proved by generous patronage their appreciation of the splendid bills offered them at Mr. Williams' new theatre. Last week's attractions proved even greater drawing cards than those of the inaugural week, when in addition to the good bill there was the natural curiosity to see the new playhouse. The bill last week was opened by Willis and Hassan. It was proof of the strength of the list when an act so near the headline stage in the acrobatic class is called on to open it. Then came Natalie and Aurie Dagwell in their songs of different periods. The two girls make a pretty picture in their quaint gowns and hats and when they change to modern clothes the effect is wholly satisfactory. Both sing well, and in the second number, in their costumes of the Civil War period, one can't imagine in vaudeville a more beautiful thing to look upon than the blonde Miss Dagwell (as it Aurie or Natalie) in the purple bonnet and billowy skirt. T. Ray Barnes and Bessie Crawford came next in the familiar Fakir and the Lady. Mr. Barnes in his song, "The Roundabout Way He Got At It," still skates on delightfully this ice, although no one in the Bronx audience seemed to take exception to any portion of it. In fact they seemed to like it. The Hawaiian Trio followed, although why the act should be called a "trio" any longer is difficult to guess, since three more men singers have been added to it since it was last seen here. The added singers greatly strengthen the turn and the weird, delightful songs of the six are rendered even more effectively than before. Toots Paka is still the same picturesque, primitive looking creature, with her hair still bound about her low brows and her neck hung thick with barbaric beads. She performs the same dance with the same abandon, but one wishes the men in the group sang a little less loudly in order that Miss Paka's voice might be heard more easily. Last before the intermission came Clayton White and Marie Stuart in the well known Cherie. Needless to say Miss Stuart was the same inimitable Cherie, and Mr. White very funny as always in a sketch which is rapidly becoming a Robert vaudeville classic. Mr. and Mrs. Jimmie Barry came first after the intermission, presenting Hensoot's Corners. None of the old points in the funny "Rube" skit have lost their point. Mrs. Barry, by the way, wears a gown of black and gold which is as pretty and smart a costume as one could wish to see, and in it the lady looks very charming. Then came Pat Rooney and Marion Bent, the pair having gone back to their old act, "The Buxy Bell Boy." They scored no unexpected hit. Nat Willis followed in the familiar tramp monologue, concluding with a new recitation of the mawkish-sentimental type which successfully quashed the applause aroused by the humor in his earlier matter. Mr. Willis reads the recitation very well indeed, but it is too radical a departure from his recognized kind of work to ever make a pleasing impression on the Willis admirers. Henri French closed the bill with several novel and interesting impersonations, all cleverly done. From Willis and Hassan to the moving picture at the finish there wasn't a very dull moment on the bill. The patrons of Mr. Williams' newest theatre certainly have no ground for complaint so far.

#### WILLIAM J. GANE ADVANCES.

William J. Gane has made another forward step in the vaudeville business. On Saturday he took charge of the booking end of the Motion Picture and Vaudeville Company of America, succeeding Archie L. Shepherd. This company, as formerly announced in THE MIRROR, controls eight theatres in Philadelphia, two in Baltimore, two in New York and one in each of the following cities: Cincinnati, Norfolk and Reading. Mr. Gane will continue to direct the Circle and Manhattan theatres, though local managers are in charge. Felix Isaacs is believed to be behind the new company. The offices are in the Broadway Theatre Building.

#### MORRIS GETS BUSH TEMPLE.

William Morris has captured the Bush Temple Theatre, Chicago. It will be devoted to vaudeville, without the interruptions of a drama. Mr. Morris will do the booking. This week The Buling Power is being presented; the vaudeville bookings commencing next week.

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By WILL M. CRESSY

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ALHAMBRA.

Newell and Niblo, that high-class and well-known musical act, opened an early bill and even at that early hour made a capital impression. Their selections covered excerpts from Tales of Hoffman, Lucia, Yankee Prince, Carmen, Waltz Dream and Soul Kiss, and were rendered with a dash, vim and cleverness that won them strong applause. Radford and Winchester were a big surprise, second on the bill. The juggling of the straight man has greatly improved, and he deserves much credit for his persistence in acquiring new tricks. The comedy is very good, but is still on the burlesque order. Now that the straight man is so strong the comedy could be placed on a more legitimate plane, and the act in its entirety would be distinctly of greater value to the manager. Motograph followed and created a mild impression. The act is much the same as when produced by Mr. Melville long ago at the Orpheum, and although the audience showed a certain amount of interest, it did not reach the point of excitement to be expected. Willie Payne (New Act). Taylor (Orpheum) in the first half of the bill and made a good solid hit. The act went better Monday night than any other time it has been seen in New York. Mr. Granville, Laura Pierpont and Owen Martin were all that could be desired in their respective roles. Tom Ward, as Fat McFinn, could improve his enunciation, and Gertrude Barthold's ill-fitting pink dress created adverse comment. The balance of the cast was satisfactory. Charles Lorenberg presented The Neapolitans for the first time here. He followed intermission and took endless encores and bows. Howard Lowe, Marion Little, and Francesco Maretti comprise the aggregation, and their vocal numbers included The Barcarole from Tales of Hoffman, Neapolitan Folk Songs, "Misereere" from Trovatore, Neapolitan Serenade, "Chim-fren" from Lucia and "Annie Laurie." The act is the best of the higher class singing acts seen at this house. Eddie Leonard followed and won his usual reception. "That Teasing Ray" and "The Song of the Sea" were the best vocal numbers, and being sung by Mabel Russell. The two boys in the act are exceptional dancers and deserve to be programmed, for they make the act. Frank Rogers created so many laughs that he was compelled time and again to await the pleasure of his audience while they enjoyed their fill. Wormwood's animals closed the bill.

NEW VAUDEVILLE THEATRES.

One of the most unique picture and vaudeville theatres in the world, owned, built and managed by William L. Bradley, is the Princess, at Dubuque, Iowa. It is a story high, with a small balcony, cost \$30,000 to finish. It is absolutely fireproof and has the lowest rates of insurance of any theatre in or out of its class. It is magnificent in every detail, seating about five hundred persons. It has turned away hundreds ever since it opened. The electrical effects and the fresco on the walls, painted by famous artists, stamp it as a real palace of art. Harriet (New York City) is to have a new vaudeville theatre if current reports be true. Samuel A. Cunningham, a Wall Street broker, is reported to have purchased the old building of the National Circuit Company, on 155th Street, between Fifth and Lenox avenues, including an adjoining lot on 154th Street, and has secured Maximilian Zipkes, an architect, to draw plans for a vaudeville and moving picture theatre to be built upon the property. The house will be operated by the Crescent Theatre Company. The new Plaza Theatre, Philadelphia, located at Broad and Porter streets, opened its doors for the first time on Monday, Nov. 1, to two packed houses. It seats 1,500, and is open all night long. The theatre is owned by Messrs. Loro and Rayne, John Rucker, and Tanager. The Brouse property, extending from Albert to Queen streets and just one lot east of Bank Street, Ottawa, Ont., has been sold to Messrs. Henry J. Brown and Mitchell H. Mark, of Buffalo, N. Y. The price is in the neighborhood of \$70,000. The property was owned by Messrs. John A. and Harry Brouse, and has 57 feet frontage on both Albert and Queen streets. Messrs. Brown and Mark are theatrical men and they will erect vaudeville house on the property. They now have eighteen large theatres in the United States and this invasion of Ottawa means an extension of their business. Plans are now being prepared and it is their intention to start their operations about May 1, 1910. The theatre's dimensions will be 57 x 125 feet, and will be built with two balconies. The New Majestic Theatre, Evansville, Ind., now in course of erection corner Fifth and Locust streets, will be ready about Feb. 1, 1910. It will be the architect. The theatre will cost \$40,000 complete and Edward Raymond will manage it. Ivory and yellow brick, with stone trimmings prevail. It is rumored that either the Shuberts, Morris or Sullivan and Considine circuits will control the house. The Wilton Theatre, Baltimore and Gay streets, Baltimore, opened Monday, Nov. 15, with vaudeville and pictures. It is a new house. A new vaudeville theatre will be built at Greeley, Colo., on Ninth Street, at the cost of \$20,000, under the management of the Greeley circuit of Denver. The new theatre is expected to be ready for occupancy by Feb. 1. Sullivan and Considine are to have a new theatre in Kansas City, on the west side of McGee Street, between Eleventh and Twelfth, for vaudeville purposes. The theatre is to be fireproof throughout, will cost \$125,000, and will be ready for the first performances in six months. The main entrance to the theatre will be from Twelfth Street through the Hahn and Moore Building. J. L. Meyers, the tobaccoist, is owner of the land on which the theatre is to be built, and he gives a 99-year lease.

JULES KUSELL DEAD.

Jules Kusell, who was stricken with blindness while playing the Majestic Theatre, Toronto, on Oct. 20, but who recovered sufficiently after returning to New York to be considered out of real danger, suffered a relapse a week ago and died at his apartments in the Hotel Remington on Monday night Nov. 8. Mr. Kusell was born in London forty-six years ago and came to America when sixteen years of age. He is survived by Estelle Worlette, his wife, with whom he had been playing in vaudeville during the past few seasons.

REICH AND PLUNKETT DISSOLVE.

The firm of Reich and Plunkett, the vaudeville agents, has been dissolved by mutual consent. Felix Reich will remain in the quarters the former firm leased and James Plunkett will locate temporarily in the office of Smith and Albee until he secures quarters of his own, which he is arranging for in the Long Acre Building.

KEITH AND PROCTOR'S 125TH ST. AMONG AGENTS AND PRODUCERS.

The split week bill of four acts served to draw good business to this house. During the first half the following were seen: Vassar and Alken, who pleased with their comely singing and talking act. "Oh, What a Fighter Was Hoss-burn" proved to be an effective song. Military with his series of patriotic and semi-religious airs, was well liked. Leonard and Phillips, a man and a girl, the latter doing character change singing work, were a fair-sized hit. She sang "Red Head," giving an impersonation of Irene Franklin, and "Run as Fast as You Can When You See the Boogie Man" with her partner, and delivered a short monologue of stories and jests, all of which pleased greatly. The man sang "I Love a Lassie," appearing in a Swedish costume. Billie Blackburne and company offered a sketch in which Miss Blackburne doubled two colored character parts cleverly. The others in the cast were Eleanor Allen, who played the part of a young wife and Edward Tenenue, who appeared as a young husband. The like of their baby were used for the main theme of the act. The second half the following were seen: The Tamas quartette, Mr. and Mrs. Stockton, Marzella and Wolfe, Verol and Houston.

VAUDEVILLE THEATRE OPERATIONS.

Vaudeville will succeed burlesque at the present Majestic Theatre Building, Kansas City, Mo., next month. When the Columbia Amusement Company vacates the building for the Gayety Theatre Building at Twelfth and Wyandotte streets, the Pantheon Vaudeville Circuit will take over the house. Alexander Pantheon has leased the Majestic Theatre and will add it to the vaudeville circuit, taking a ten-year lease. W. J. Casey will be the local manager. The Gem Theatre, Mayville, Cal., W. N. Gardner, manager, is being enlarged, the present seating capacity being inadequate to accommodate their patrons. They will increase from 350 to 800 capacity. The house will be entirely renovated, the stage enlarged and the theatre placed among the leading vaudeville and moving picture houses on the coast. The Lyon Theatre, Lyon, Mass., has changed hands, M. Marks, of the Comique, taking over its management, offering high class vaudeville and pictures. Messrs. Klein and Smith have succeeded Mr. Forrester in the local management of the Majestic Theatre, Florence, S. C. The remodeling and redecorating of the Savoy Theatre, Hamilton, Ont., necessitated by the recent fire, is now completed, and the theatre is one of the prettiest and coolest in that part of the country, capacity being inadequate to large crowds. Nov. 1 with the latest motion pictures and vaudeville. S. Z. Poll, it is reported, is endeavoring to secure Hoyt's Theatre, at South Norwalk, Conn. One report has it that Mr. Poll would either build a new house in that town or buy the ten-year lease of Mr. Rosenberg, who now controls Hoyt's. Confirmation of either story was not forthcoming from either Mr. Poll or Mr. Rosenberg. H. L. Moore has bought W. J. Davis' lease of the Opera House at Malden, Mo., and will operate it as a vaudeville and moving picture house. Goldstein Brothers have leased Lawrence Hall, New London, Conn., for one year, and will operate it as a vaudeville and moving picture house. The new Colonial, Indianapolis, will begin operations as a Morris theatre on Nov. 22, with Cecilia Loftus as the headliner. The Ninth and Arch Street Dime Museum at Philadelphia has changed its policy. See Philadelphia vaudeville letter. John Bruen, of Brooklyn, N. Y., has leased the Orpheum Theatre, Cincinnati, Ohio, and after a thorough overhauling will open it as a moving picture and vaudeville house, also taking on the legitimate for one to six night stands. He expects to open by Nov. 10. Has made no arrangements yet in regard to booking. William Krupp has purchased the Arcade moving picture theatre at Drichville, O., of its recent owner, Chester Leggett, and is enlarging the auditorium and expects to play vaudeville. It will be open in the near future. Keith and Proctor have purchased the Board of Trade and Nashville Athletic Club buildings on Church Street and Nashville, Tenn., will be added to their circuit. It is reported that the Shuberts are also interested in the transaction and the house will present their productions. The Orpheum Theatre, Cincinnati, N. Y., will reopen Nov. 15, under the management of J. G. W. Coer, with vaudeville and pictures. The Broadway, Loganport, Ind., has returned to vaudeville after a long season of stock. Business and bills are reported as excellent. The Ardell, a small, but fine, picture house, opened at New Britain, Conn., 9. See Vaudeville Correspondence. The newest Orpheum Theatre will be in Des Moines, Ia., where the Majestic Theatre has been required by the officials of this company. Hereafter this house will be known as the Orpheum and it will present the same programmes which have made this trademark famous. David Beecher, of Sioux City, will be the local manager.

DANIEL MALEY AS VAUDEVILLE STAR.

On account of the great success of George Behan in The Sign of the Rose and the desire of the smaller managers of the United Booking Offices to play the act but cannot on account of the salary, it was suggested that Behan put out a No. 2 company to play the time the original company would be unable to touch. Daniel Mailey, who formerly did a single Italian specialty, was selected on from a score of applicants to play the part originated by Behan. The act will break in next week at South Norwalk, Conn., where the managers of the United Booking Offices will look it over. The entire production was supervised and rehearsed by Mr. Behan, and the house will be ready to go with a big drawing card on the small time as the original company has proved in the larger houses. The billing will read "George Behan's Players present The Sign of the Rose, by C. T. Dasey and George Behan, with Daniel Mailey as the Italian."

NEW SMALL-TIME CIRCUIT.

Freeland, Pa., managers representing the Loric Theatre, Freeland; Orpheum, Scranton; Vaudeville, Plymouth; Ideal, Nanticoke; Bohemian, Pittston; Loric, Hyde Park; Scranton; Star, Glen Iron; and Loric, Tunkhannock, met at Wilkes-Barre, Nov. 9, and completed the organization of a vaudeville circuit which will guarantee two vaudeville acts booked by this agency for each house, and five and one-half weeks continuous work for each act with small jumps. R. H. Herbat was elected circuit manager.

THIS WEEK'S BILLS.

ALHAMBRA.—George Behan and company, Stepp, Mehlenger and King, Charles and Fannie Van, Albert Whelan, the Mermaids, Great Thora, Work and Over, Earl and Mildred Potts, and Nella Bergen. BRONX.—At the Waldorf, Foy and Clark, Kenny, Mehan and Platt, Tate's Motoring, De Witt, Burns and Torrence, Musical Fredricks, Evans and Lee, and the Bandit. COLONIAL.—Annette Kellermann, Millie Payne, Three Diamonds, Bond and Benton, Six Musical Cuties, Ray Cox, Marcena, Nevado and Marcena, Fiddler and Shelton, and Murphy and Nichols. AMERICAN.—Francis Wood, Ing Claire, Tyler and Hurton, Nellie Wallace, Musical Blacksmiths, Billy K. Wells, Karno's Comedians, Chocolate Drops, Willie Houpe, Four Mortons, and Three Richardins. FLORA.—Svegnall Trio, Empty City Quartette, Sam Curran and company, Nelson Jackson, Maude Odell, Caron and Herbert, Carimell and Harris, and Felix and Claire. VICTORIA.—Valencia Buratt, Taylor Granville and company, Hooney and Bent, Frank Fogarty, Nichols Sisters, Sadie Jansel, Les Brunna, and Bennington Brothers. KEITH AND PROCTOR'S FIFTH AVENUE.—Augusta Gloss, Flo Irwin, Belini and Arthur, Kalmer and Brown, Avon Comedy Four, El Morton, Mario Trio, and Hugh Lloyd. BROOKLYN. FULTON.—Severin, Cliff Gordon, Frank Byron and Louise Langdon, J. W. Winton, Josephine McIntyre, Juliet, Black and Jones, Ishikawa Brothers, and Miss Huse and her toy terriers. GAUCHES.—Irene Franklin and Bart Green, Mike Whelan, William Macari and Babyrene Bradford, Hastings and Wilson, Jesse Laska, Twentieth Century, Mr. and Mrs. McCreery, Clay Smith and Melvotte Twins, Duncella Troupe, and Olivette Troubadours. GREENPOINT.—Howard and North, Beatrice Ingram, Motocart, Ward, Clara and Ward, Radford and Winchester, Joe Kane and his girls, Wormwood's animals, and Flying Martins.

ALL PICTURES WHOLESOME.

Morality Inspector Stephen, of Toronto, Can., through his staff of theatre censors recently made a careful investigation of all the moving picture houses in that city, and the report that followed this investigation is important, for the reason that practically the same subjects exhibited in Toronto are circulated in all American cities and towns. The report states: "We have examined every moving picture house in the city and we find all of them clean and well conducted. The pictures are of a wholesome character, and none of the slides were permitted to be blocked."

HARRY B. LESTER TO BE STARRER.

Harry B. Lester, the vaudeville monologist and impersonator, is to be starred at the conclusion of his vaudeville time in a musical comedy. Lester himself will write the music. The book and lyrics are being written by Thomas J. Gray. Lester was in the support of Eddie Foy in The Earl and the Girl, and later was featured with York and Adams in Playing the Ponies.

VAUDEVILLE JOTTINGS.

The American Actresses' Assistance Association is a new society formed by Irene Franklin, Marie Stuart, Nella Bergen, Annette Kellermann, and other vaudeville players, for the purpose of assisting their less fortunate sisters in the profession. They purpose to give away gowns for stage purposes to those who cannot afford them. The book and lyrics are being written by Thomas J. Gray. Lester was in the support of Eddie Foy in The Earl and the Girl, and later was featured with York and Adams in Playing the Ponies.

NEW WESTERN COMBINE.

M. C. Anderson, of the firm of Anderson-Ziegler, was in Cincinnati last Thursday, where he attended an important meeting of vaudeville managers, including Morris Meyerfeld, Jr., Martin Beck, C. E. Kohl, George Castle, George Middleton, Frank Tate, and Mr. Anderson. Mr. Anderson was recently elected a director of a new company—the Olympic Amusement Company, of Monroeville, Pa. The company is owned by Kohl and Castle Company, and the Variety Amusement Company. These have been united in a general association. The acts which the association will control will be secured absolutely independent of Eastern connections. Mr. Anderson will probably have charge of the bookings. He will make a tour of the world, beginning in February or March, during which he will make contracts with foreign acts. Mr. Anderson will have permanent offices in New York.

SPANISH MAGICIAN TO TOUR.

The Gil Amusement Company, of Rochester, N. Y., has been formed to direct and manage the tour of Senor Dario, the Spanish magician and illusionist. Senor Dario is considered to be Spain's foremost exponent of the art of modern magic, and will present on this his first American tour some of the finest and most costly illusions ever carried by any modern magician. Excellent bookings have been secured by W. W. Shuttlesworth, the general manager, for the company, and a complete line of special lithographed paper in the English language has been ordered. Senor Dario will give his performance in two parts. An olio of several strong vaudeville acts has been secured.

SMALL TIME IN THE SOUTH.

A. N. Houff, manager of the Wonderland Booking Exchanges, of Clifton Forge, Va., is traveling through that State and also Bristol and Johnson City, Tenn., Bluefield and Princeton, W. Va. Mr. Houff's trip is taken in the interest of his booking business. He is now supplying performers at vaudeville houses in the following cities: Staunton, Charlottesville, Pulaski, Christiansburg, Covington, Clifton Forge, Beckley, Princeton and Pocahontas, W. Va., Bristol and Johnson City, Tenn., and expects to have several more houses on the circuit in week more. O. H. Fisher accompanied him on the trip.

VAUDEVILLE JOTTINGS.

Nellie Wallace, the eccentric English singer, arrived in New York on the S. S. "Arabic" last Monday, Nov. 8. She is booked for a tour of the Morris houses. It is reported from London that Vesta Victoria lost a valuable pearl and diamond necklace last Monday, Nov. 8. The detectives of Scotland Yard are working on the case. One of the Beverly Sisters, who played at the New Empire, at Ft. Dodge, Ia., Nov. 4-6, was taken suddenly ill and had to retire for the rest of the evening. She was able to appear for a short time 5, but had to leave the house and required medical attention the remainder of the week. The other sister succeeded admirably in entertaining her audiences. Frank Lynch, of Walsh, Lynch and co., spent last week at Hornell, N. Y., the guest of his parents. Charles Collins, of Hornell, N. Y., left last week to join The Ozone Inn co. in vaudeville, to fill the vacancy made by John Cronin, who left the co. last week. P. J. Martin, formerly manager of Hoyt's Theatre, at South Norwalk, Conn., has resigned to take a similar position with Taylor's Opera House, at Danbury, Conn. Julius Steger has begun his tour of the Orpheum Circuit with his new sketch, The War to the Heart, and, judging from the reception accorded his appearance in New Orleans last week, this playlet will prove a pleasing and appropriate successor to The Fifth Commandment throughout the West. Percy G. Williams has appointed a relief staff that is to go from one house to another, spending a day in each house on the circuit to relieve the permanent man and give a day off every week to each member of the staff. David Robinson, of the Colonial, has chosen Thursday as his day off. The Three Kloss Sisters, considered one of Europe's prettiest and most skillful aerial trios, arrived recently on the S. S. "President Lincoln" to play the Orpheum Circuit. This is an offering Martin Beck saw at the London Hippodrome during his last trip abroad, and to begin their American tour at the Majestic, Chicago. Fred Lindsay, the famous stock whip expert, is back in America, to appear in the vaudeville theatres of the West. Jordan and Frank have bought the playlet, Before the Play, of Margaret Keane, and are planning to play it in the near future. Krunkie Whitell is playing the part of Belle Van Allen. Miss Jordan is scoring in Miss Keane's original character of Winnie Roland. Will Davis is playing Brockton, Mass., this week, presenting his "doctor" act. He is reported to be making a big hit wherever he plays and he has already had scores of funny ex-



performances, both on and off the stage. He will play Fall River next week, Nov. 22-27, going on the "big" time later.

Harlan B. Knight and George Neville joined the White Hats as full fledged members on Nov. 10.

Frances Fairfield returned to town from Savannah, Ga., via Boston, after a delightful tour on the Inter-State and Western Vaudeville Association time. Wolff Fording, costume designer of Boston, is designing new costumes for Miss Fairfield before starting out again on I. S. and W. V. A. time.

Genie Pollard, character leading woman with The Columbia Girls, rejoined the co. in Des Moines, Ia., last week, after a slice of illness at the Norton Confinery, at Louisville, Ky.

Louis Wexley and Ted S. Barron are scoring a big hit with their singing and pianologue act, in Louisville, Ky., recently the press spoke highly of their act.

Frederic Melville won his suit with Louis Krieger in the Harlem Court, he being the defendant in the action. Mr. Krieger sued Melville for alleged misrepresentation of facts regarding a European tour last season which Melville had booked for Krieger.

"Prof." Arthur Everett, of Newark, N. J., is now in jail at Somerville, N. J., charged with manslaughter. On Monday, Nov. 8, Everett hypnotized one of his paid subjects, Robert Simpson, and the latter failed to come out of the trance. Other hypnotists and several physicians worked upon him for hours, but in vain. The case has attracted widespread interest in the daily press, and it is said to be the first of its kind on record.

Marshall P. Wilder started on his tour with the Mildred and Rouleau company yesterday, Nov. 15.

Lottie Williams, who is making a twenty-five weeks' starring tour in vaudeville, appearing in On Stony Ground, is to fill a four weeks' engagement at the Empire Music Hall in London next Summer.

Eddie Redway and Gertrude Lawrence are scoring a heavy run of hits in vaudeville over the Pantages time.

Jeanette D'Oville, of the D'Oville Sisters, the French dancing girls, has just recovered from a severe illness of pneumonia. She will soon book her novelty national dance and musical act.

Always on the lookout for an opportunity to add to the comfort and convenience of the patrons of his numerous theatres, Percy G. Williams, noticing the unusual number of theatre parties employing automobiles, has inaugurated a new system, that of permitting the chauffeur bringing automobile parties to any of the Williams' houses to go inside and witness the performance on presenting his carriage check at the front door. This rule applies to all vehicles bringing theatre parties.

Charles Mussett has been appointed by Percy G. Williams as relieving manager of the Williams' circuit, to spend a day each week in each of their theatres, to relieve the acting manager, thus affording every manager in their employ a day off each week. Mr. Mussett has been at the Colonial for the past two years as assistant to Mr. Robinson.

Joseph F. Vion took over the local management of the American Music Hall, Newark, N. J., last week.

Hyman Meyer, "The Man at the Piano," is being sought after by Charles Dillingham for a position in one of his musical comedies.

## VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abbott and Albin—Family, Lansing, Mich.  
Abel and Irwin—Mary Anderson, Louisville, Ky.  
Adair and Dahn—Bianca's, Balto., Md.  
Adams and Alden—Orpheum, Portland, Ore.  
Adams and Hurley—American, Boston.  
Adams, Mabelle—Hathaway's, Lowell, Mass.  
Adelman, Joseph—Apollo, Düsseldorf, Ger., 1-30.  
Apolo, Nuremberg, Dec. 1-30.  
Avery and Hart—Shea's, Louisville, Ky.  
Alexander, Geo. B.—Star, Chgo.  
Alferetta, Great—Orph., Lincoln, Neb.  
Ali Hassan Ben—Temple, Detroit, Mich.  
Almond, Tom and Keith—Keith's, Phila.  
American Dancers, Six—Orph., Kansas City, Mo.  
American Newsboys' Quartette—Varieties, Canton, Ill., Maj., Kalamazoo, Mich., 22-27.  
Amets—Winter Garden, Berlin, Ger., Oct. 1, Dec. 1.  
Amores Sisters—Maj., Houston, Tex.  
Anderson, Four—American, Sioux Falls, S. D.  
Ann, Mrs. Wm.—Proctor's, Albany, N. Y.  
Antoinette, Mlle.—Howard, Boston.  
Arlington Four—Orph., Lincoln, Neb.  
Arlo's Bros.—Poll's, Worcester, Mass.  
Atkinson, Harry—Temple, Detroit, Mich.  
Athletes, Three—Shea's, Buffalo, N. Y.  
Auer, Capt.—Columbia, Cinl., O.  
Austin, Tossing—Orph., Butte, Mont.  
Australian Trio—Family, Pittsburgh.  
Avon Four—K. and P. 5th Ave., N. Y. C.  
Avery and Hart—Shea's, Buffalo, N. Y.  
Baker and Teare—Howard, Boston.  
Baker Troupe—Hippodrome, Cleveland, O.  
Banks-Brenzale Duo—Orph., Memphis, Tenn.  
Banyards, Flying—Hippodrome, Cleveland, O.  
Baptiste and Francini—Grand, Indianapolis, Ind.  
Barlow's Animals—Pantages', St. Joseph, Mo.  
Barnes and Crawford—Maj., Johnston, Pa.  
Lyric, Dayton, O., 22-27.  
Barnes and Reeves—Maj., Chgo.  
Barr and Wolford—Keith's, Cleveland, O.  
Barr, Edwin, and William Richards—Orph., Spokane, Wash., 22-27.  
Barr, Mr. and Mrs. Jimmie—Keith's, Boston.  
Barr, Tom—Keith's, Phila.  
Barto and McCue—Folly, Paterson, N. J.  
Baxter, Sid—Auditorium, Lynn, Mass., Family, Gloversville, N. Y., 22-27.  
Beard, Billy—Lyric, Mobile, Ala.  
Behan, George—Alhambra, N. Y. C. Keith's, Prov., R. I., 22-27.  
Bennett Bros.—Family, Williamsport, Pa.  
Bedini and Arthur—K. and P. 5th Ave., N. Y. C.  
Belmont and Morrison—Ward, Balto., Md.  
Bell Boys Trio—Maj., Monticello, Ala.  
Bennett Sisters—Maj., Milwaukee, Wis.  
Bennington Bros.—Hammerstein's, N. Y. C.  
Bennington Four—Sun, Springfield, O.  
Bereford, Helen—Wigwam, Frisco, Pantages', Sacramento, 22-27.  
Bergers, Nella—Alhambra, N. Y. C.  
BERGERS, VALERIE—Orph., Los Angeles, Cal.

Bergers Sisters—Bijou, Quincy, Ill., Galety, Springfield, 22-27.  
Berry and Berry—Bijou, Flint, Mich.  
Bersac's Circus—Grand, Pittsburgh.  
Big City Quartette—Orph., Salt Lake City, U.  
Orph., Denver, Colo., 22-27.  
Bliss, Bluns and Bluns—Chase's, Washington, D. C.  
BIRLEY, FLORENCE—Orph., Seattle, Wash., Orph., Portland, Ore., 22-27.  
Birch, John—Orph., Seattle, Wash., Orph., Portland, Ore., 22-27.  
Blissett and Scott—Maj., Galveston, Tex.  
Black, Violet—Colonial, Norfolk, Va., Poll's, Bridgeport, Conn., 22-27.  
Black and Jones—Fulton, Bklyn.  
Blacksmiths, Musical—American, N. Y. C.  
Blondell, Ed.—American, Chgo.  
Bloomquist, George—Orph., Los Angeles, Cal.  
Bond, Frederick, and Fremont Benton—Colonial, N. Y. C.  
Boothblack Quartette—Orph., Oakland, Cal.  
Bowman Bros.—Keith's, Columbus, O.  
Bowman and Hinkle—Grand, St. Louis.  
Bowers, Walters and Crocker—Orph., Altoona, Pa.  
Boys in Blue—Orph., Frisco.  
Brants, Selma—Temple, Detroit, Mich.  
Brady and Mahoney—Poll's, Wilkes-Barre, Pa.  
Branson, Musical—Aldrome, Chattanooga, Tenn.  
Brenon, Herbert, and Helen Downing—Poll's, Bridgeport, Conn., Poll's, Scranton, Pa., 22-27.  
Bristol's Ponies—Orph., Zanesville, O.  
Brittons, The—Wm. Penn, Phila.  
Brooks, Harry—Family, Detroit, Mich.  
Browning and Lysan—Keith's, Prov.  
Brunners, Les—Hammerstein's, N. Y. C.  
Bryant and Saville—Lyric, Dayton, O.  
Buckley, Louise—Crescent, Homestead, Pa., 15-17, Variety, Allegheny, 18-20.  
Buckley's Dogs—Maj., Denver, Colo.  
Bucks, Cyrelling—Grand, Cleveland, O.  
Burns, Wilfred—Galety, Indianapolis, Ind.  
Burton, H. B.—Maj., Chgo.  
Burton, Jimmie—Bijou, La Salle, Ill., Star De Kalb, 22-27.  
Busch and Feys—Aldrome, Chattanooga, Tenn.  
Busch's Dogs—Fulton, Bklyn.  
Byron and Langdon—Fulton, Bklyn.  
Calet's de Gascoigne—Shea's, Toronto, Can., Keith's, Prov., R. I., 22-27.  
Cassat, Francis—Maj., Ft. Worth, Tex.  
Callahan and Calmar—Pala, N. Y. C.  
Cameron, Ella—Criterion, Chgo., Star, Chgo., 22-27.  
Camille Trio—Columbia, Cinl., O.  
Capitaine, Alcide—Chase's, Washington, D. C.  
Carlin and Mark—Orph., Los Angeles, Cal.  
Caron and Herbert—Pala, N. Y. C.  
Carson and Willard—Orph., Sioux City, Ia., Orph., Des Moines, 22-27.  
Carter and Bluford—Keith's, Columbus, O.  
Carnell and Harris—Pala, N. Y. C.  
Chadwick's Troupe—Sun, Springfield, O.  
Chant—Empire, Newcastle-on-Tyne, Eng., 22-27, Empire, South Shields, 29-Dec. 4, Empire, Sheffield, 6-11.  
Chapin, Benjamin—Grand, Syracuse, N. Y.  
Chapman and Gordon—Victoria, Balto., Md.  
Chaumain Sisters—Sun, Springfield, O.  
Charlene and Charlene—Columbia, Cinl., O.  
Chester, Mlle.—Grand, Syracuse, N. Y.  
Chevalier—Maj., Chgo.  
Chip, Sam, and Mary Marble—Shea's, Toronto, Can.  
Chocolate Drops—American, N. Y. C.  
Claire, Ina—American, N. Y. C.  
Clark and Bergman—Grand, Indianapolis, Ind.  
Clark, Billy—Grand, Portland, Ore.  
Clark, Monkeys—Grand, St. Louis.  
Clayton, Una—Orph., Minneapolis, Minn., Orph., Denver, Colo., 22-27.  
Clifford and Burke—Poll's, Springfield, Mass.  
Clipper Quartette—Maj., Ft. Worth, Tex.  
Clito and Sylvester—Bijou, Woonsocket, R. I.  
Clure, Raymond—Poll's, Bridgeport, Conn.  
Poll's, Scranton, Pa., 22-27.  
Collins and Brown—Alhambra, N. Y. C., 22-27.  
Coltons, Three—Family, Detroit, Mich.  
Conboy, Kelsey—Criterion, Chgo., Star, Chgo., 22-27.  
Connelly and Wendell—Keith's, Phila.  
Conroy and Le Maitre—Orph., Kansas City, Mo., Columbia, St. Louis, 22-27.  
Cook and Stevens—Orph., Omaha, Neb.  
Cosmos and La Mar—Orph., Newark, O.  
Cota, El—Trent, Trenton, N. J.  
Cotter and Bauden—Keith's, Prov.  
Cotton, Lolo—Maj., New Haven, Conn.  
Cox, Ray—Colonial, N. Y. C.  
Crane, Mr. and Mrs. Gardner—Los Angeles, Los Angeles, Cal.  
Crane and Finlay—Lyric, Ft. Wayne, Ind.  
Crawford, Winale—Kedzie, Chgo.  
CHERRY, WILL, MR. AND BLANCHE GRAY—Orph., Omaha, Neb.  
Cumings, Grace—Kedzie, Chgo., Lyric, Terre Haute, Ind., 22-27.  
Cunningham and Marion—Orph., Minneapolis, Minn., Orph., Des Moines, Ia., 22-27.  
Curtis, Sam—Pala, N. Y. C.  
Cutting and Zula—Orph., Xenia, O.  
Cuthy, Musical—Colonial, N. Y. C.  
Cuthy, Musical—Colonial, N. Y. C.  
Cuthy, Musical—Colonial, N. Y. C.  
D'Arcy's Marionettes—Ealing, Eng., 15-20, Poplar 22-27, Woolwich 28-Dec. 4, Shoreditch 6-11.  
Davis, Edwards—Maj., Johnstown, Pa.  
Davis, Hal, and Ines Macaulay—Hippodrome, Cleveland, O.  
Dartou, Chas. B.—Howard, Boston.  
Dazie, Mlle.—Temple, Detroit, Mich., Temple, Rochester, N. Y., 22-27.  
De Canos, Two—Grand, St. Louis.  
De Cox, Harry—Poll's, New Haven, Conn.  
De Cotter and Rego—American, Boston.  
De Fays, Musical—Bijou, Dubuque, Ia.  
De Haven, Carter—Keith's, Prov.  
De Haven and Whitney—Ward, Balto., Md.  
De Mar, Carrie—Chase's, Wash., D. C.  
De Mille, Gerlie—Jeffers, Saginaw, Mich.  
De Vaux, Wells G.—Pantages', Seattle, Wash.  
De Vay and Darton Sisters—Criterion, Chgo.  
De Witt, Burns and Torrance—Bronx, N. Y. C., Keith's, Boston, 22-27.  
De Young, Mabel—Park, Phila.  
Devlin, Hubert—Arcade, Toledo, O.  
Devlin and Ellwood—Grand, Pittsburgh.  
Dockey, Will—Crystal, Milwaukee, Wis.  
Dodd, Emily—Maj., Colorado Springs, Colo.  
Donnelly, Leo—Shea's, Buffalo, N. Y.  
Donovan and Arnold—Orph., Evansville, Ind.  
Draz, Sam—Hathaway's, Lowell, Mass.  
Drake and Morcan—Family, Mahanor City, Pa., Family, Carbondale, 22-27.  
Drew, Carroll—Griffin, Toronto, Can.  
Du Mars and Qualiter—Family, Detroit, Mich.  
Duprez, Fred—Colonial, N. Y. C.  
Dumont, Robt.—Maryland, Balto., Md.  
Dunbars, Four—Maj., Johnstown, Pa.  
Duncan, A. O.—Grand, Syracuse, N. Y.  
Dunedin Troupe—Orph., Bklyn.  
Dunn and Jermain—Criterion, Savannah, Ga.  
Duprez, Fred—Poll's, New Haven, Conn., Keith's, Boston, 22-27.  
Dutton, Chas.—Bijou, Jackson, Mich.  
Dynes and Dynes—Ward, Balto., Md.  
Eckhoff and Gordon—Auditorium, Lynn, Mass.  
Edwards' Country Kids—Bennett's, Hamilton, Can.

Edwards' Night Birds—Poll's, Worcester, Mass.  
Edwards, Tom—Poll's, Bridgeport, Conn.  
Ehrhardt Bros. and Dutton—Bijou, Battle Creek, Mich.  
El Coto—Trent, Trenton, N. J.  
Eldora—Maj., Kalamazoo, Mich.  
Elliott and West—Blaney's, Balto., Md.  
Ellsworth and Lindon—Maj., Kalamazoo, Mich., Maj., Battle Creek, 22-27.  
Emery, Edwin—Wigwam, Frisco.  
Emmett, Gracie—Maryland, Balto., Md.  
Emmett and Lower—Star, Monessen, Pa.  
Empire City Quartette—Pala, N. Y. C.  
Englebreth, Geo. W.—Auditorium, Cinl., O.—Indefinite.  
Ernest, The—Trent, Trenton, N. J.  
Ernsting, Mabelle E.—Maj., Houston, Tex.  
Esmeralda Sisters—Circus Ansell, Warsaw, Poland, Nov. 10-Dec. 15.  
Evans and Lee—Bronx, N. Y. C.  
Exposition Four—Keith's, Boston.  
Fadettes, The—Grand, Syracuse, N. Y.  
Falls, Billy A.—Grand, Augusta, Ga.  
Fanta, Two—Manheim, Phila., Gem, Phila., 22-27.  
Farrell-Taylor Trio—Hathaway's, Lowell, Mass.  
Farr, Mrs. Eva—Keith's, Prov.  
Faybo, Don—Grand, Cleveland, O.  
Fay, Margaret—Maj., Milwaukee, Wis., Maj., Chgo., 22-27.  
Felix and Catre—Pala, N. Y. C.  
Fiddler and Shelton—Colonial, N. Y. C.  
Fidler, Harry—Bijou, Lansing, Mich.  
FIDLER, W. J.—Keith's, Boston, Keith's, Prov., R. I., 22-27.  
Fitzgibbon-McCoy Trio—Orph., Atlanta, Ga.  
Fitzsimmons and Cameron—Unique, Minneapolis, Minn., Bijou, Sioux Falls, S. D., 22-27.  
Flores, Family—Pantages', Spokane, Wash.  
Flin, Douglas—Crystal, Milwaukee, Wis.  
Felix and Harry—Keith's, Columbus, O.  
Fogarty, Frank—Hammerstein's, N. Y. C., Maryland, Balto., Md., 22-27.  
Fonda, Mabelle—Apollo, Düsseldorf, Ger., 1-15.  
Force and Williams—Poll's, Wilkes-Barre, Pa.  
Fox, Mrs. M.—Keith's, Phila.  
Fox and Clark—Bronx, N. Y. C.  
Foy, Margaret—Academy, Suffolk, Va.  
Frances, Corine—Auditorium, Lynn, Mass.  
Franklin, Irene—Orph., Bklyn.  
Frapp, Julia—Orph., New Orleans, La.  
Frederick, Helen—Empire, Memphis, 10, Orph., New Orleans, La., 22-27.  
Fredericks, Musical—Bronx, N. Y. C.  
Free Setters Quartette—Maj., St. Paul, Minn.  
Freeman, Maurice—Maj., Chgo.  
Freed, Geo.—Maj., Galveston, Tex.  
Frey Twins—Poll's, Springfield, Mass.  
FISHER, MR. AND MRS. PERKINS—Poll's, Worcester, Mass., Poll's, Springfield, 22-27.  
Futurity Winner—Shea's, Buffalo, N. Y.  
Galletti's Baboons—Hamilton, Can.  
Gallimore, Arthur—South America, Oct. 25—Indefinite.  
Gardner and Stoddard—American, Boston.  
Gardner, (celestial)—Poll's, Hamilton, O.  
Gardner, J. B.—Arcade, Toledo, O.  
Gardner and Vincent—Lyric, Dayton, O., Maj., Johnstown, Pa., 22-27.  
Garson, Marion—Poll's, Bridgeport, Conn., Poll's, Scranton, Pa., 22-27.  
Gierke, Karl—Empire, Bijou, Atlanta, Ga.  
Geiger and Walters—Hudson, Union Hill, N. J.  
Geisha Girls, Eight—Shea's, Buffalo, N. Y.  
Giere and Delaney—Family, Hazelton, Pa.  
Gilbert, John D.—Keith's, Phila.  
Gillingwater, Claude—Grand, Indianapolis, Ind., 22-27.  
Gilroy, Haynes and Montgomery—Maj., Cedar Rapids, Ia.  
Girdler's Dogs—Variety, Canton, Ill.  
Girdler of Melody Lane—Columbia, St. Louis.  
Gladstone, Lotta—Grand, St. Louis.  
Glockers, The—Pala, St. Joseph, Mo.  
Glue, Augusta—K. and P. 5th Ave., N. Y. C.  
Proctor's, Albany, N. Y., 22-27.  
Goffrey, Hal—Orph., Oakland, Cal.  
Golden George Fuller—American, Boston.  
Goldsmith and Hoppe—Folly, Oklahoma City, Okla.  
Gordon, Cliff—Fulton, Bklyn.  
Gordon and Pickens—Trent, Trenton, N. J., K. and P. 5th Ave., 22-27.  
Gordon, Eleanor—Orph., Kansas City, Mo.  
Gordon and Mary—Orph., Kansas City, Mo.  
Goud, Wm.—Columbia, St. Louis.  
Graham, Illa—Columbia, St. Louis.  
Granville, Taylor—Hammerstein's, N. Y. C.  
Gray and White—Wm. Penn, Phila.  
Greates, Helene—Orph., Atlanta, Ga.  
Great Train Robbery—Hammerstein's, N. Y. C.  
Griffin, Orph., Kansas City, Mo.  
Gruber, Mrs. M.—Keith's, Prov.  
Guilbert, Yvette—Keith's, Phila.  
Guilford and Charlton—Orph., Steubenville, O., 15-17, Victoria, Wheeling, W. V., 18-20.  
Haines and Vidouy—Poll's, Bridgeport, Conn.  
Haley and Haley—Criterion, Chgo.  
Hall, E. Clayton—Comedy, Jamaica, N. Y.  
Hall and Hayes—Bennett's, Ottawa, Can.  
Hamilton, Estella B.—Varieties, Canton, Ill., Maj., Kalamazoo, Mich., 22-27.  
Hamilton, Frank—Maj., Jacksonville, Fla.  
Hamilton, The—Mary Anderson, Louisville, Ky.  
Hampton and Bassett—Orph., Chattanooga, Tenn.  
Hamlin's Dogs—Park, Phila.  
Hansons, Three—Garrick, Wilmington, Del.  
Harvey and Baylies—Maj., Ft. Worth, Tex.  
Harzer, Polly—Orph., Mansfield, O., 15-17, Orph., Marion, 18-20.  
Harris and Hillard—Family, Detroit, Mich.  
Harris and Nelson—Bijou, Piqua, O.  
Harris and Robinson—National, Los Angeles, Cal.  
Hastings and Wilson—Orph., Bklyn.  
Hastfield, Fannie—Orph., Franklin, Pa.  
Hawdian Sextette—Orph., Baltimore, Md.  
Hawdian Trio—Maryland, Balto., Md.  
Hawthorne, Hilda—Proctor's, Newark, N. J.  
Hawley, E. F.—Bronx, N. Y. C.  
Hayes and Alpoint—Wm. Penn, Phila.  
Hayes and Johnson—Orph., Indianapolis, Ind.  
Hayman and Frankly—Hippodrome, St. Helena, Eng., 15-20, Hippodrome, Hull, 22-27.  
Hayward and Hayward—Keith's, Columbus, O., Grand, Pittsburgh, 22-27.  
Hazard, Grace—American, Chgo.  
Healey and Mealey—Crystal, Milwaukee, Wis.  
Heard and Rutter—Proctor's, Albany, N. Y.  
Heffron, Tom—Waterloo, Waterloo, Ia.  
Helene, La Belle—Pantages', St. Joseph, Mo.  
Henry and Lisa—Bennett's, Hamilton, Can.  
Herbert and Vance—Unique, Dickinson, N. D.  
Hermann, Adelaide—Grand, Syracuse, N. Y., Keith's, Phila., 22-27.  
Hermann's Animals—Shea's, Toronto, Can.  
Hibbert and Warren—Grand, Pittsburgh.  
Hill and Sullivan—Washington, Spokane, Wash.  
Hill and Whitaker—Empire, Cardiff, 18-20, Emp., Swansea, 22-27, Empire, Birmingham, Eng., 29-Dec. 4, Hippodrome, Davenport, 6-11.  
Hilliers, Three—Virginia, Covington, Va., Lyric, Charlottesville, 22-27.  
Hite, Mabel, and Mike Donlin—Maj., Milwaukee, Wis.  
Hoeh, Emil—Trent, Trenton, N. J., 22-27.  
Hoey and Lee—Bennett's, Ottawa, Can., Keith's, Prov., R. I., 22-27.

Hoey and Monar—Orph., Vancouver, B. C.  
Grand, Tacoma, Wash., 22-27.  
Hoey and Walters—Proctor's, Newark, N. J.  
Holman, Harry—Bijou, Nashville, Tenn.  
Hopkins and Vogt—Orph., Nashville, Ill.  
Hoppe, Willie—American, N. Y. C.  
Horton and La Triska—Bennett's, Ottawa, Can.  
Bennett's, Montreal, 22-27.  
Houston, Fritz—Lyric, Terre Haute, Ind.  
Howard, Bert—Arcade, Lima, O.  
Howard Bros.—Keith's, Phila.  
Howard and Collinson—Maryland, Balto., Md.  
Howard and Howard—Orph., Los Angeles, Cal., 15-17.  
Howard and Lewis—Pantages', Seattle, Wash.  
Howard and North—Crescent, Bklyn.  
Howley and Leslie—Aldrome, Chattanooga, Tenn.  
Hunting, Four—Chase's, Washington, D. C.  
Hughes, Johnnie—Los Angeles, Los Angeles, Cal.  
Hughes' Musical Trio—Orph., Lincoln, Neb.  
Hyams and McIntyre—Orph., St. Paul, Minn.  
Hymack—Columbia, St. Louis, Mo.  
HYNAM, HENRY—Greenpoint, Bklyn., Colonial, N. Y. C., 22-27.  
Irwin, Flo—K. and P. 5th Ave., N. Y. C.  
Isakawa Bros.—Fulton, Bklyn.  
Italian Trio—Proctor's, Newark, N. J.  
Jackson, Harry and Kate—National, Frisco, 22-27.  
Jackson, Joe—Maj., Milwaukee, Wis.  
Jackson, Nelson—Pala, N. Y. C.  
James and Parker—Family, Detroit, Mich.  
James, Sadie—Hammerstein's, N. Y. C.  
Jennings, Jewell and Barlow—Arcade, Toledo, O.  
Johnson, Musical—Maj., Chgo., Columbia, St. Louis, 22-27.  
Johnston and Hart—Shea's, Toronto, Chgo.  
Jones and Mayo—Orph., Butte, Mont., Orph., Spokane, Wash., 22-27.  
Juliet—Fulton, Bklyn.  
Kalinowski Bros.—Maj., Little Rock, Ark.  
Kainer and Brown—K. and P. 5th Ave., N. Y. C.  
Kamplin and Bell—Bijou, Parkersburg, W. Va.  
Kane, Joe—Greenpoint, Bklyn.  
Karno's Comedians—American, N. Y. C.  
Kaufman, Reba and Ines—Central, Magdeburg, Germany, 18-30, Apollo, Berlin, Dec. 1-31.  
Kaufman and Kendworth—Bijou, Flint, Mich.  
Kavanaugh, Katherine—Blaney's, Balto., Md.  
Keatons, Three—Poll's, Wilkes-Barre, Pa., Poll's, Scranton, 22-27.  
Kell, J. Wm.—Hippodrome, Lexington, Ky.  
Kellerman, Annette—Colonial, N. Y. C.  
Kellogg, Right—Keith's, Columbus, O.  
Kelly and Catin—Family, Moline, Ill.  
Kelly and Kent—Orph., Ogden, U.  
Kelly and Rio—Hippodrome, Lexington, Ky.  
Kennedy and Lee—Orph., Canton, O.  
Kene, Walsh and McIntyre—Orph., Oakland, Cal.  
Kenna, Chas.—Orph., Mobile, Ala.  
Kenry, McGahan and Platt—Bronx, N. Y. C.  
Killion and Moore—National, Frisco.  
Kittle Duo—Proctor's, Plainfield, N. J.  
King Bros.—Arcade, Toledo, O.  
King and Strange—Park, Phila.  
KNIGHT, HANLAN E.—Lyric, Dayton, O., 29-Dec. 4.  
Knight Bros. and Sawtelle—Temple, Detroit, Mich.  
Kokis, Mignonette—Bennett's, Hamilton, Can.  
Koners Bros.—Cook's, Rochester, N. Y.  
Kraus, Annie and Maude—Empire, East, Ind., 22-27, Empire, Dublin, 29-Dec. 4, Empire, New Cross, London, Eng., 6-11.  
Kratons, The—Palace, London, Eng., Nov. 1-Dec. 15.  
Krona, Arthur—Victoria, Balto., Md.  
La Bard and Ryerson—Family, Wrentham, Pa.  
La Bell Troupe—Empire, Paterson, N. J.  
La Mar, Leona—Victoria, Balto., Md.  
La Petite Revue—Maj., Des Moines, Ia., Orph., Kansas City, Mo., 22-27.  
La Telle Bros.—Bijou, Calumet, Mich.  
La Vaux, Lillian G.—Wm. Penn, Phila.  
La Vaux and Cross—Orph., Evansville, Ind.  
La Vine, Geo. Ed.—Orph., Oakland, Cal.  
Lane and O'Donnell—Poll's, Scranton, Pa.  
Lasky at the Waldorf—Bronx, N. Y. C.  
Lasky's Pianophones—Bennett's, Ottawa, Can.  
LASKY'S SONG SHOW—Keith's, Prov., R. I., Lasky's at the Country Club—Orph., St. Paul, Minn., Orph., Minneapolis, 22-27.  
Lasky's Twentieth Century—Orph., Bklyn.  
Latona, Frank and Jen—Empire, New Cross, Eng.  
Laurer, Harry—American, Chgo.  
Laughlin, Anna—Maj., Chgo.  
Lavender, Geo.—Main St., Peoria, Ill.  
Lawrence and Harrington, Victoria, Balto., Md.  
Le Clair, Harry—Grand, Syracuse, N. Y.  
Le Dent, Frank—Casino, Toulon, France, 19-30.  
Alabama, London, Eng., Dec. 6-Jan. 8.  
Lee Bros. and Allen—Hathaway's, Lowell, Mass.  
Lee, Henry—Wm. Penn, Phila.  
Leighons, Three—Columbia, Cinl., O.  
Lennon, Bert—Pantages', Pueblo, Colo.  
Leonard, James and Sadie—Proctor's, Newark, N. J.  
Leo, Arthur—Lyric, Robinson, Ill.  
Leonard, Chas. F.—Hippodrome, Huntington, W. Va.  
Leslie, Bert—Columbia, Cinl., O., Maj., Milwaukee, 22-27.  
LESTER, GREAT—Trent, Trenton, N. J.  
Lester, Harry R.—Grand, Pittsburgh.  
Levolos, The—Pantages', Sacramento, Cal.  
Lieb, Herman—American, Chgo.  
Lindsay, Fred—Columbia, Cinl., O.  
Lindsey and Lawrence—Grand, Syracuse, N. Y.  
Lipman and Lewis—Pantages', St. Paul, Minn.  
Lord, Hugh—K. and P. 5th Ave., N. Y. C.  
Lockwood and Maccarty—Mary Anderson, Louisville, Ky.  
Lohse and Sterling—Family, Kane, Pa.  
Long Acre Quartette—Grand, Pittsburgh.  
Loretta, Four—Family, Detroit, Mich.  
Luce and Luce—Keith's, Bangor, Me.  
Lucifers, Three—Pantages', Seattle, Wash.  
Lukas, Alexander—Winter Garden, New Brighton, Eng., 15-17, Palace, Grimsby, 29-Dec. 11.  
Lukens, Four—Maj., Chgo.  
Lukshinas, The—Colliseum, London, Eng., 29-Dec. 4.  
Lyon, Fisher and Lyon—Shea's, Buffalo, N. Y.  
Macart and Bradford—Orph., Bklyn.  
Mack, Floy—Maj., Houston, Tex.  
Mack, Wilbur, and Nellie Walker—Orph., Sioux City, Ia., Maj., Des Moines, 22-27.  
Mack and Williams—Hippodrome, Cleveland, O.  
Mahoney, Sam—Keith's, Boston.  
Malton, Frank—Lyric, Terre Haute, Ind., Family, Lafayette, 22-27.  
Malvern Troupe—Grand, Portland, Ore.  
Mantell's Marionettes—Pantages', Portland, Ore.  
Marabini, Luigi—Hathaway's, Lowell, Mass.  
Marco Twins—American, Boston.  
Marens, Nevada and Marens—Colonial, N. Y. C.  
Mario Trio—K. and P. 5th Ave., N. Y. C.  
Marshall and King—Folies Bergeres, Mexico City, Mex.—Indefinite.  
Martini and Maximilian—Columbia, Cinl., O.  
Martins, Flying—Greenpoint, Bklyn.  
Martinez and Sylvester—Orph., Los Angeles, Cal.  
Martin's Models—Orph., Kansas City, Mo.  
Mayor, The, and the Manicure—Proctor's, Albany, N. Y.

(Continued on page 18.)



## VAUDEVILLE CORRESPONDENCE.

## CHICAGO.

Chicago has been especially favored in vaudeville of late, the Majestic having Chevalier last week as a headliner and the American Music Hall having Harry Lauder. Crowds saw both and applauded with great frequency and vigor. Probably thousands went to both theatres and compared. The Chevalier song has depth and while the Lauder song has "go" and comedy. Mr. Lauder's foolish boy is a character study equal to any one of Mr. Chevalier's and that is saying a good deal. Mr. Lauder held the stage at the American for nearly an hour and his act closed with tremendous applause. His imitable foolish boy with its strange melody was apparently as much of a hit as his two most successful songs, "She's My Daisy," and "My Scotch Blue Bell." The American was crowded afternoons and evenings all week. On the bill with Mr. Lauder were Sydney Grant, who got a very gratifying share of the applause, Josephine Davis, De Witt Young and sister, Helen and Fuller, Hale and Corbin. Mr. Lauder remains another week.

Whether Chevalier or a generally excellent bill or the growing popularity of the Majestic kept that theatre filled last week cannot be ascertained, but the fact remains that attendance was immense. Each of Mr. Chevalier's characters delineated with song was enthusiastically applauded, and each one showed him to be an artist. He received as much attention from the dramatic reviewers as if he had been a star in a dramatic production of lute. Bert Leslie aroused even more laughter than usual and was a great favorite with the crowds aloft and below. He probably caused more ecstatic outbursts of laughter than any other one entertainer who has been at the Majestic this season. Other excellent acts fully appreciated were Elsie Faye, Joe Miller and Sam Weston, Mr. Hyman and Lottie Gladstone. Mr. Hyman's gratifying quick changes were a complete success.

At the Majestic this week: Albert Chevalier, Marice Freeman and co., Anna Laughlin, Trimmie, Otto Brothers, Four Lukens, Four Meliers, the Riquards, Musical Johnsons, H. B. Burton, Barnes-Servino and others.

At the American Music Hall this week: Harry Lauder, Ed. Blondel, Fred Rivenall, Ames and Corbett and others.

Haymarket: Arthur Dunn and Marie Glasier, Miss Sisters, De Hollis and Valera, Harvey and Cass, Glissenden and others.

Star: Adelaide, Karl Kimm's Pets, Hayes and Johnson, Musical Hodges, Charles Marville, George Alexander, Celia May.

Criterion: Winona Winsor, Treat's Seals, Ella Cameron, De Roy and Dayton and others.

William Morris was in the city for the Harry Lauder engagement.

## BOSTON.

Billy B. Van heads the bill at Keith's this week aided by the Beaumont Sisters, in his sketch. Sam Mahoney remains with his icy bath novelty, and the others in the bill are W. C. Fields, the Exposition Four, Amelia Summerville, Al. Rayno's bulldozers, Mr. and Mrs. Jimmy Barry, Ryan and White, and the Hall Brothers.

George Fuller Golden is the topline at the American Music Hall, and the pictures of the Johnson-Ketchel fight remain. Other attractions there are the Marco Twins, Rinaldo, Gardner and Stoddard, W. E. Whitliffe, the Seven Perses, and Adams and Hurley.

The interest at the Howard Athenaeum this week is divided between Dave Marlon's Dreamland and the house olio, headed by the Lovitts, the Rosalie Sisters, and Bailey and Treve.

Freud Irwin's Big Show is the attraction of the week at the Gayety.

The Frolicsome Lambs, with the Mankiehl Troupe as a special feature, are at the Columbia.

In the vaudeville bill at Austin and Stone's are Dick and Billy Barry, Glendon's Colored Trio, Fleming and Bullock.

At the Hub are the Madison Square Quartette, John Zimmer, Hallett and Stack, Knox Brothers and Helene, Martyns and Hadley, and Lloyd, Jewett and Lloyd.

For the vaudeville bill at the Premier the leaders are Lillian Maldeu, Gertrude Fitzgerald, Leo Ryan, and Cummings and Beasley.

Among the others at the Pastime this week are the Waldron Brothers, Best and Ever, Billy Murphy, Jack Clayton, Dolly Jordan, and Charles McNaughton.

The opening of C. H. Waldron's Casino on Hanover Street is now fixed at Christmas week.

Sam Mahoney had a novel audience at Keith's one evening last week. For a hundred doctors gathered there to see him swim in his ice water tank and illustrate his theories.

## BOSTON.

Keith's had a big bill last week, even for an anniversary bill, for this playhouse celebrated another year of its opening in this city. Its eighth anniversary, in fact, there were so many good acts that one hardly knows where to begin with the headliners. Augusta Glone in her pianologue and imitations, the Royal Japanese Troupe of Acrobats, the Jack Wilson Trio, the Eight Palace Girls, Auguste Von Biene, the 'cellist, were all so good that any one of them could have been placed at the top of the list of attractions. It was, in fact, a thoroughly diversified bill—a bill that had something in it to please all tastes. The musical part of it probably won out, for the Keith's audiences are becoming more partial than ever before to that character of entertainment. The comedy sketches are not, of course, overlooked—not by any means; but music, for the time being, is the ruling passion here. Therefore, it is little wonder that Von Biene's delicious solos on the 'cello, or Miss Glone's pianologues should arouse the audience to the point of enthusiasm. The same might apply to El Otto, whose performance on the xylophone was the best that has been heard in this city for a long time. Comedy sketches honed with the best part of the Keith bill, while the acrobatic act of the Royal Japanese Troupe was one of the best of its kind that we have had for a long time. The Keith bill this week is headed by Yvette Guilbert, Imro Fox, and the F. M. Trio. The Jack Wilson Trio in An Upheaval in Darktown is retained.

The leading burlesque houses had a most satisfactory week, playing to a large business. The Casino had the Trocadero, the Bijou, the Brigadiers, the Gayety, the Serenaders, the Trocadero, the Lady Buccaneers. This week the same houses will offer: Casino, The Queens of Jardin de Paris, Bijou, Edmond Hares in The Empire, Trocadero, The Avenue Girls, Gayety, The Jersey Lilies.

Attendance at the combination houses, like Laubin's Palace, the Park Liberty, Empire, Majestic, Colonial, and William Penn, is at the top notch—capacity everywhere—the result of the first-class bills that are being given.

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## PITTSBURGH.

"Peter," the chimpanzee, was such a strong drawing power to the Grand last week that Manager Harry Davis has retained him for the week, and the others on the programme are Nellie Nichols, Berse's Circus, including "Maud Hee-haw," the unriddable donkey; Longacre Quartette, Middleton, Spellmeyer and co., in A Texas Wooling; Harry B. Lester, Hibbert and Warren, Devlin and Elwood, Les Theodores, and moving pictures. Capacity houses last week.

At the Gayety: Sam Scribner presents Oh, You Woman, with Sam Sidman at the head of the co., written by Jean Redini; lyrics by Ed Nelson, and music by L. F. Miller. Oracker-jacks and Jack Johnson next week.

The Broadway Gaiety Girls are at Harry Williams' Academy, and moving pictures of Jack Johnson and his fight with Ketchel is a feature.

## BALTIMORE.

Nat M. Willis heads the Keith bill at the Maryland. Among the other attractions are Grace Emmett and co., Howard Collinson co., Mr. Quick, Elizabeth M. Murray, Robert Dumont Trio, Josie O'Mears, and the Royal Hawaiian Troupe.

The Show Girls are at the New Monumental, where the Washington Society Girls will follow.

Charles H. Waldron's Trocadero Burlesques hold the stage of the Gayety. Next week, The Jersey Lilies.

The Wilson Theatre, Baltimore, and Gay streets, opened last evening, Monday, 15. A moving picture show is given with vaudeville.

## ST. LOUIS.

The New Columbia headlined Madame Valerita, who jauntily enters a steel cage and performs. They show a great degree of discriminative training. Tom Sully, in green opera and white frock suit, was a wonder to behold and new as to monologue. Arturo Bernardi, quick character artist impersonated several characters in one playlet and four in another, portraying famous composers between sketches. Gladys Clark and Harry Yergman were a clever song and dance pair. Hyman Meyer, pianist, amused. Joe Jackson closed the bill.

The Grand presented Tom Nawn in Pat and the Geull, establishing Nawn as a superb Irish comedian. He was assisted by Mrs. Nawn and Charlotte Appelle. The Sisters Kios in aerial feats used simple appliances. Jack McKay was a Scotch artist. The Bennett Sisters were seen in exhibitions of fencing, boxing and wrestling. Allen Wightman, clay molester; Frank and Gene Rice, Waliton and Brandt rounded out the bill.

The Standard offered Charles H. Boyle in The Ducklings. Boyle and Fred Bulla worked hard. Lily George sang well. The olio gave the co. a chance to make good. They did so.

The Gayety presented Rose Sydel with her London Helles in The Girl from San Jerry's, a musical comedy of catchy songs and good comedy. In the olio Campbell and Weber had a sketch; Ruth Midrel and her co. appeared; Dave Rose joked. The bill was complete.

## WASHINGTON.

The bill at Chase's 15-20 presents Carrie De Mar, George Austin Moore, the Thomas J. Ryan-Richfield co., Alcide Capitaine, Four Huntings, Westworth, Vesta and Teddy, Binna, Binna and Binna. Thanksgiving week the leaders comprise Harry L. Tigue's Collections, Gus Edwards' School Boys and Girls, and the Neapolitans. Louis Robie's Knickerbocker Burlesques are at the Gayety, presenting the burlesque, The Girls of Rottenburg, bright in scenery, costumes and stage effects, with principal women in Cord Darrow, Florence Virginia, Lucie Harron, Lillian Barker, and Zella. The Grand features in Bowen, Lina and Moll, grotesque comedians, and the American Boxing Boys. Next week, Trocadero Burlesques.

Hughey Kernan's own big show, The Washington Society Girls, are at the Lyceum Theatre. The co. of thirty is headed by the comedians, Harry Marks, Stewart and Larry Smith, presenting two farces, Iky and Schmulky and The New York Toms. In the olio are Smith and Champion, Hasleton and Dan, Harry Marlon and Amy Thompson, and Mildred Gilmore, the "ginger girl." Next week, Broadway Gaiety Girls.

## JERSEY CITY.

Uncle Sam's Belles were the attraction at the Bon Ton Theatre 4-8 to excellent business. The show was a good one, full of a lot of good music and new comedy. Mike J. Kelly and Gertrude Fluke were the leaders, and they were immense. The Imperials came 8-10 and drew the house. It was a good show, with a clever olio. Harry L. Cooper is a new idea German comedian and he is a good one. Helen Almorah is the leading woman, and a hard working chorus is seen to advantage. Dave Marlon's Dreamland Burlesques 11-13, and Empire Show 15-17, Jordan of Paris 18-20.

Excellent vaudeville at the Hudson Theatre (Union Hill) is crowding the house at every performance. The bill 8-15 offers Odora, the globe trotter; the Bania Roma (twenty-five musicians), Monroe and Mack, Julia Redmond and co., and Bert Weston.

Obies and his Chicklets do a great bicycle act with Uncle Sam's Belles. Gertrude Fluke, of the same co., is an excellent singer.

Johnny Dore and Violet Hillson are star dancing features with the Imperials.

The Academy of Music has the same old story every night, with the semi-weekly change of vaudeville and moving pictures—crowded to the doors.

Keith-Proctor's Theatre is doing a land-office business with vaudeville and pictures.

## PROVIDENCE.

Louis Simon and Grace Gardner returned to Keith's 8-13 and headed the bill with their sketch, The New Coachman. The sketch is as amusing as ever, and is very acceptable.

Robert B. Ketterle scored a decided hit in The Tell Tale Heart and acquainted the audience with the methods of the so-called Third Degree. Lew Hawkins, always a favorite, has some jokes, most of which are new, and the Alpha Troupe win applause with one of the best acts of hoop juggling ever seen here. George Lyons and Bob Joyce excite interest in their musical novelty, The Sons of Italy, and Susanne Rocamora pleases in a repertoire of good selections. Ryan and White, dancers; the Robert De Mont Trio, and Sadow and Lambert, gymnasts, complete the bill.

The following bill entertained good houses at Bullock's Temple of Amusement: Clark and Temple, the Langwood Sisters, Harry La Toys, Leslie Palmer, and the Nellie B. Chandler Orchestras.

Featuring at the Seaside were the Four Musical Cates, Kip and Kipple, Ben F. Hilbert, Roy Chambers, and a new and interesting line of films.

As an extra feature The Cowboy and the Millionaire, which made such a decided hit at the Bijou last week, was retained for the first part of the present week. Tom Gilton and Miss Leslie sang the illustrated songs.

Heading the list at the Nickel is Senorita, which proved an exceptionally fine film. Walter La Fore and the Nickel Quartette continue in illustrated songs.

## INDIANAPOLIS.

A first-class comedy bill that kept the Monday afternoon audience in one long fit of laughter at the Grand 8-13 was headed by that entertaining novelty, Jack the Giant-Killer, with the giant, Captain George Auser, and the two midwits, Ernest Roumel and Caroline Ross. It was received with great favor by old and young alike. Melville and Higgins, well remembered as a big hit last season, were heartily applauded on their appearance and carried off the comedy honors. O'Day and co. presented A Hit of Old Chelsea in an artistic manner that pleased Gladys Lockwood and Paul MacCarthy sang up-to-date songs in an entertaining, engaging way. Reed Brothers scored with their feats of strength and comedy in a side line, as did Camille Trio. There was a going to the circus amusement, and Charlene and Charlene, jugglers and xylophonists, pleased.

At the Empire 8-13 were the Cherry Blossoms, with the Johnson-Ketchel fight pictures as an added feature.

The Family Theatre offered Charlie Banks, the McNutts, Madejra Shone, Gilmore, Le Moynes and Perry, and motion pictures.

At the Gayety were the Four Nightingales, Burt Melburn, Four Benningtons, Tom Roberts, and pictures.

Mrs. John W. Jones entertained a party of friends at a matinee party at the Grand 6, where her son, Louis Wesley, appeared with Ted Barron in a singing act. Wesley and Barron provided the musical entertainment at the Tippecanoe dinner of seventy covers, given at the University Club night 6. Among the guests and speakers were Governor Marshall, William Dudley Foulke, and Colonel Charles L. Jewett. James Whitcomb Riley read a poem.

The bill at the Grand, with its abundance of fun, attracted a number of the parties. Nearly all of the principals of Little Nemo co. playing at English's, enjoyed the performance afternoon 9. Master Gabriel, who has appeared at the Grand several times in Buster Brown, was delighted with Ernest Roumel, the midwit Jack the Giant-Killer, and the two midwits of the Wheeling Canning co. attended the matinee 10.

## MINNEAPOLIS.

John Hyam and Lella McIntyre's little sketch, The Quakers, was the most artistic bit of footery that the Orpheum has seen in many months. It is an original conception, well carried out. Walter C. Keller in his "Virginia Judge" monologue was a close second, his artistic work holding the audience in admiration. Other numbers included the Four Readings, Harry Richards and co., the De Sactis Quartette, Hughes Musical Trio, and Herr J. Rubens.

The Operator, with Leo Cooper, stole away most of the honors at the Unique, although Hickey's Circus was the headliner. Other numbers included Eckert and Francis, Blondin, Chiro, and Delphino and Delphina.

Mathews and Hannon in The Battle of Two Soon headed the bill at the Miles, other numbers including Gertrude Van Dyke, Jerome and Jerome, Cooks Sisters, and Gardner, Rankin and Rankin.

Sam Devere's Big Show drew the usual crowded houses at the Dewey.

The Gayety, the handsome new burlesque theatre, will open 13 with the Columbia Burlesques. The theatre will play the attractions on the Eastern Wheel of the burlesque circuit. S. H. Simon is manager and Tom party of 125 of the Minneapolis "Tribune," is press agent. Seating capacity, 1,700. Exterior of white terra cotta; three stories high; 50-foot lobby in white Italian marble stage, 32 by 32; eighteen boxes, capable of seating 1,000 people; all concrete floors; cantilever construction without a pillar or post in the house; 80 feet in height from pit to dome; smoking permitted anywhere, and ladies' day is every day; shows open Sunday matinee hereafter, and prices of admission range from 10 cents to \$1; a huge electrical sign on the roof contains the words vaudeville and burlesque and displays the "Gayety Girl" in actual motion, dancing against the sky.

Minneapolis now has three legitimate houses, one stock, two burlesques, and four vaudeville theatres, to say nothing of the dozen or more moving picture houses.

## KANSAS CITY.

Instead of turning over the Majestic Theatre, formerly a burlesque house, to the moving picture shows, as announced recently, the theatre has been leased by the Pantages Co. and will become one of their circuit of Western vaudeville theatres. The name Pantages has applied that of the Majestic, and the new order of bills was begun with an entertaining bill 7, continuing for the week. Beatrice McKenna and Walter Shannon in a miniature musical comedy sketch were the headliners, pleasing immensely. Arthur Deming's minstrel act and Naida and co. in a spectacular dancing turn were also features. Other acts included the Gork Trio, the Musical Spillers, and Lloyd and Meak, all of whom pleased.

At the Orpheum 7-13 Julius Steger and co. headed a bill of general merit. The Steger sketch, The Way to the Heart, proved a charming little musical drama, excellently sung and acted. Other numbers included Carson and Willard, Schreide and Mulvey, Simian Cirque, Cook and Stevens, Madame Panita, and Albertus and Altus, all sharing in the applause.

At the Hippodrome 7-13 the moving pictures of the Ketchel-Pape fight were one of the principal features. Among the vaudeville acts were Max Stevens, Norton and Mathewson, Sparrow Brothers, and the McCray Brothers.

## NEWARK.

The American Music Hall is booming things, and it looks as though everybody is in for here. Manager McDermitt offered a fine programme 14. Anne Blanche and her clever co. scored a decided hit in her sketch, Peckles. Miss Blanche is a very boyish little boy, and wins the hearts of every two order audience. Her cast including Frederick Harris, whom we remember for his work when with the late Fanny Davenport, are above the average. Others on the programme were: Dave Genaro and Ray Bailey, Josie McIntyre, Al. Fields and Dave Lewis, the Ishakawa Brothers, Murphy and Francis, Wilton Brothers, and Gallonette.

A rattling good programme at Proctor's Theatre 8-14. Flo Irwin and her excellent co. presented Mrs. Peckham's Carouse, and it seems needless to say it went with a scream. Miss Irwin was assisted by Frankie Harmonie, Tom Springer, Sidney Broughton, and B. V. Malory. A new addition to vaudeville, John McClosky, which is reviewed in another column of this Mirror. The Goose Girl of Marken, played

for the first time on any stage, also reviewed by this Mirror's special column. Others were: Howard and North (first time), and co., James P. Conlon and Lillian Steele, Westworth, Vesta and Teddy, Will Rogers, Gertrude Mansfield.

Manager Mumford presented a good programme 8-14. The Yankee Comedy Troupe, Mrs. M. A. Ferris, Foster Black, Bill Nichols, Walter Roy, Rose Lewis, Cora Eulyn, Fred Wilson, Weaver and Eris.

## SAN FRANCISCO.

The Orpheum had a star bill 1-6, in which was seen: Minnie Seligman and William Bramwell in The Drums of Doom, the Hounding Gordons, the Bootblack Quartette, with the following hold-overs: Hal Godfrey and co., Keno, Walsh and Melrose; Edward La Vine and Mlle. Blane.

The National had the following bill 1-6: Will Rosister's big production, A Bunch of Kids; Helen Beresford and co. in The Pantaloon Shirt; La Velle and Grant in a marvelous exhibition of hand balancing, the Sirolers, Spaulding and Dupree, the Sterlings, artists with the aerial-chapeaux; Josephine Ainslie, the charming songstress and comedienne, and Spencer and Williams, the major and the recruit.

The Wigwag had the following bill 1-6: Landers Stevens and George Cooper in condensed version of Oliver Twist; Mrs. Gardner Crane and co. in one-act comedy, Pater's Prodigal Parents; William Cahill, the man from Ireland; McLellan and Carson in novelty skating act; Williamson and Stonaker, songsters; Frank Parker and co., modern Hercules.

The Pantages had the following bill 1-6: Milton and Dolly Nobles in Why Walker Reformed; Corda and Magd, sensational European equilibrium act; the Narmis Trio, harpists and vocalists; Lesters and Shannon in astrology; by Julie McCre; Jack Oliver, comedian and eccentric dancer.

The American had the following bill 1-6: The Three Vagrants, the Four Stagnos, Will Martin and Vira Bess in The Witch's Hour; George Lauder, ventriloquist; Nada Moret, eccentric monologist; Alois Brothers, balancers; James Polk, banjoist.

The Chutes has ten big circus acts, trapeze acts, and hippodrome clowns, and a boy's military band.

## TORONTO.

The usual good things in vaudeville were given at the Majestic Music Hall 8-13. As a headliner, Arthur Prince, England's leading ventriloquist, pleased the capacity houses to the limit. Ed Ketos as an opener was good. Black and Jones as a dancing team caught the house while Mlle. Olive was very dainty in a new and novel act. Hetty Urma gave some acceptable songs, and Matthews and Harris pleased in Adam the Second. Foster and Foster and Trier and Berton also received a liberal share of the audience's applause. The kinetograph with new pictures concluded the very good bill.

As a musical, Homer Lind in The Opera Singer, drew well at Shea's last week. The Musical Quits were quite harmonious. Mlle. Kolin proved a first comedienne. The Presto Sisters as tight wire artists could hardly be excelled. Other features were: Hallen and Hayes, the Duffy Dancing Comedians, Harry Linton and Anita Laurence in The Piano Store, Otto Brothers, German comedians, and Galetti's baboons.

Tom Miner's Bohemian Burlesques, his biggest and best show, with an abundance of good features, carrying a bevy of rollicking, jolly show girls held the boards at the Star.

At the Gayety Fads and Follies presented plenty of fun and amusement. Infants, Corbin, Corbin, Ed Dorner and Dennis, Sisters, Lewis and Young, Mag Walsh, and May Shirk were the olio numbers. "The Green Old Club" was especially good.

## PORTLAND, ORE.

Toplining the bill at the Orpheum 1-7 was Edwin Stevens and Tina Marshall in their act, An Evening with Dickens. Another good act was that given by Howard's Musical Sheldons. Ferrell Brothers in a cycling act, the De Haven Sextette in The Understudy, Walter Lewis assisted by Florence Barnmore and M. H. Harriman in a sketch called A Baby Grand; the Carmen Troupe presented a slack wire act. Milt Wood did some good dancing, and pictures completed the bill.

The headline attraction at the Grand 1-7 was the Kitabansal Troupe of Japanese Acrobats. The Battle of Bay Run is the title of a naval travesty given by Edward Gallagher and Lou Sheban. John Sturgeon and co. presented a playlet, The Marching Divorce Case, and Alice McAvoy presented Herald Square Jimmy Steely and Edwards in a musical act. Dorothy Dahl did some songs, and pictures filled the bill.

The bill at Pantages 1-7 consisted of Mlle. Fiora and Her Troupe of Persian Leopards, the Great Buckner world's champion cyclist; Seymour's Happy Family, J. O. Mack and co. in a lively little skit, My Mother-in-Law, the Clarkes, banjoists, and pictures.

## LOUISVILLE.

An excellent bill was offered at the Mary Anderson 7-13, including the following: Seldom's Venus, Warren, Lyon and Meyers; Telegram Four, Martini and Maximilian, Aseland, Fred Watson, O'Kara Jans and La Titcomb, which proved a pleasing novelty. Business good.

At the Buckingham 7-13 The Morning, Noon and Night co. provided a novel entertainment, being different from most musical comedies in that it tells a story that is funny in a well depicted way. Several excellent comedians and pretty women, including a large chorus, contributed to the merry making with songs and musical hits. Business excellent. Cherry Blossom Burlesques 15-20.

The Mardi Gras Beauties in two high-class musical comedies with Arey Lewis and the Right Heras, drew excellent business to the Gayety 7-13. In the co. are: Sidonie Dixon, Arthur Delmore, Jesse Felber, Lester Pike, Blanche Martin and Virginia Borden. The Rehman Show 18-20.

## SPOKANE.

William E. Thompson was featured in a playlet called Pride of Regiment at the Orpheum Theatre Oct. 31-6, and scored. The supporting co. is adequate. Others: The Kirschhof Siberian Troupe, Dan Quinlan and Keller Mack, Adams and Aiden, James Y. McDonald, Mabel McCane, Paul Kleist, Big business.

Washington Theatre: Sidney Deane and co. presenting Christmas on Blackwell's Island were given the top place. Others: Nat Nasarou Trio, George X. Wallace and Camille Remondville, Leon Rogers, Gerlie Everett, Good business.

Pantages Theatre: Redway and Lawrence were headliners. Others being: Coyne and Tinslan, Keene and Adams, James R. Waters, Detterrell and Glissendo, Herbert's Dogs and Cats, Big business.



**BUFFALO.**

Shea's 8-13: Sam Chip and May Marble, Edwards, Davis and co., Leo Cadets De Gasogne, Merrill and Otto, Harry Atkinson, Hill, Cheny and Hill; the Chadwick Trio, Herman's Flying Cats and Dogs.

The Tiger Lillies, with Billy Spencer, Mac Hailley, and Sam Mann were at the Lafayette 8-13.

The Lilliflitters was the attraction at the Garden 8-13.

**DENVER.**

The vaudeville theatres continue to draw crowds at every performance. The following bills were offered 8-13:

Orpheum: Circumstantial Evidence, Potter-Hartwell Trio, Carletta, Luciano Lucca, Arlington Four, Gardner and Bevere, and Nevins and Wood.

Pantages: Al. G. Barnes' Elephants, Bert Lennou, Frank O'Brien, Don and Thompson, Rivel and Deery, La Lole Helene.

Majestic: Dolan and Lenhart, Blanch Sloan, Armada, Steele Sisters, Alhambra Brothers.

**MONTREAL.**

Jossey Lasky's Pianophonds and Lady Betty, the ape, were the two leading attractions at Bennett's 8-13, and both were excellent in their several ways. Irene Hobson and Charles Deland in a comedy sketch, in Buffalo, were very amusing. Leo Donnelly, the Steeles, Marion Carson, Hoey and Lee and Parshley made up an extra good bill.

The Fay Foster co. played to good business at the Royal. Who Owns the Baby? proved a very amusing burlesque, and there was also a clever olio.

Adale and her African lions was the headliner at the Lyric.

**OMAHA.**

At the Creighton Orpheum it is the same old story, with crowded houses every evening and a good attendance at the daily matinees. Program for 7-13 includes Lena Pantier, Murray Bennett, Moore and Moore, Cressy and Dagne, Matthews and Ashley, and La Petite Revue. For week of 14 we are to have Alice Lloyd and others.

**TOLEDO.**

At the Arcade 7-13: Bert Howard, Ted Friedman and Willard Francis, Albert Dashington. A Night with the Poets, George J. Stanley and Lola Rice, and Altor and Barrington form a very good bill, which satisfied.

**NEW ORLEANS.**

The American Music Hall, with Pauline, the hypnotist, as the principal feature, drew well 8-13. The balance of the bill consisted of Ames and Corbett, dancers; Cornelia, singer with a dual quality of voice; Seymour and Hill, acrobats; Pearson and Garfield, in dialogue; and Edward Blondell and co., in The Lost Boy.

For week of 7-13 the Orpheum presented Alice Lloyd, the McNaughtons, Claude and Fannie Fisher, Vilmore, Watson, Bismarck, Four, Cal Stewart, Cycling Banares, and the McGrady.

**SALT LAKE CITY.**

At the Orpheum 1-8 the playlet, Circumstantial Evidence, was popular, dividing honors with Eva Mudge in lightning changes, and Katherine Lohse with her trained pigeons. Others on the programme were: Wynne and Lee, Charles Montrell, Crouch and Welch, Lew Wells, all good acts. Business capacity.

At Pantages' Bungalow week of 4: Sutton and Sutton in clever sketch, introducing contortion work of Madame Sutton; Charis Sisters, Smith Evans and Williams; Morris, Ballinger, Roberts and Downey; Leon, Moore and co.; La Belle Helene and Her Leaping Greyhounds; Heddes' Wrestling Ponies. Business light. House opened at 10, 20, 30, and 50. Prices since have been placed at 10, 20 and 30, no higher.

**DETROIT.**

The Temple Theatre boasted one of its good old-fashioned, evenly balanced bills last week 8-14. The Top o' th' World Dancers and Colie Ballet headed the programme. Second honors were accorded to one of the most stirring sketches seen in Detroit this season, The Vital Question. Belle Blanche scored heavily in her imitations, and Minnie St. Clair's act was a schém from start to finish. Frostini was recalled a number of times at each performance. Vernon, the ventriloquist; the Four Korners Brothers, and Connelly and Webb completed the bill. Next week, Dazie will return to her native hearth.

**SPRINGFIELD, MASS.**

Poll's week 8-13 had the Four Huntings in their Pool House fun, Vile Day, Jarrow, Potts Brothers co. in The Comedietta Double Trouble, the Ohio Four, and Force and Williams. Business continues big at this popular house.

**ST. PAUL.**

Joseph Hart's Bathing Girls were the headliners at the Orpheum 7-13. Others on the bill were Underwood and Slosson, Mack and Walker, Herbert and Willing, Loran Buckley, Belle Davis and her Crackeracks, and Thalia Quartette.

**MOBILE, ALA.**—Lyric (Gaston Neubrik, mgr.): 8-14: Marcelles, Jack Hawkins and co., Hawthorne and Burt, Clarke's Monkey Comedians, Redpath's Napanee, La Veen and Cross; excellent bill, to good business.

**MONTGOMERY, ALA.**—Majestic (W. K. Couch, mgr.): 1-8: Charmon, Harvey and Baylie, Mr. and Mrs. Joseph Dowling, May Wallace, Franta Caesar and co., Billy Mann; pleased large audiences.

**LITTLE ROCK, ARK.**—Majestic (Saul S. Harris, mgr.): 1-6: Dallas Romans, Mr. and Mrs. William Bonyns, Terry and Elmer co., Ward Baker, Clippner Comedy Quartette, Sados, Odell and Kinley, and pleased; large business. 8-13: Charmon, Mr. and Mrs. Joseph J. Dowling, Franta Caesar and co., Harvey and Baylie, Billy Mann, Wolf and Lee, Don Carney.

**TEXARKANA, ARK.**—Gem (D. H. mgr.): 1-6: Master Max Shauli, the Von Smiths, Bence and Gordon; very good attractions to big business.

**FORT SMITH, ARK.**—Lyric (W. B. Russell, mgr.): 1-6: Lizard and Walker, Three Methven Sisters, Mathews and Mathews; to excellent business. 8-10: Williams and Mayer, Harry Kilday, the McDowells, Dawson and Gillette.

**MARYSVILLE, CAL.**—Gem (W. B. Gardner, mgr.): 1-6: Phil La Tosca, Selig's great war picture—Picturana (Frank Rock, mgr.): 1-6: Lew Worley, trick violinist.

**OAKLAND, CAL.**—Orpheum (George Rley, mgr.): Oct. 31-6: George Bloomquist and co., Howard and Howard, Martinetti and Sylvester.

Ballerini's canine tumbler, Tuseany Troubadours, Six Glissierettes, Carlin and Clarke, Valerie Berger and co.; fine programme; houses well filled.—Bell Theatre (Gus Conn, mgr.): 31-6: Edwin T. Emery and co., Anna Eva Fav, Bandy and Fields, Colby and May, Probel and Hage; very entertaining bill; fine business.

**HARTFORD, CONN.**—Poll's (S. Z. Poll, prop.): G. N. Hancock, mgr.: Large business 8-13 greeted. Gus Edwards, The Night Birds, Franklyn Ardell and co., Elinore and Pernon, Lane and O'Donnell, Exposition Four, Phyllis Gordon, the Three Bannons.—Scenic (H. C. Young, mgr.): 8-13: capacity business greeted the popularity of Hughes and Cole, Florence Douglas, Hughes Brothers, Jack Montague.—Item: Fred Curtis, many seasons connected with Parsons' and Poll's theatres and later at William Morris' offices in New York and Boston, has been appointed chief representative of the Chicago office, which speaks well for his work and is a source of congratulations from his many friends here.

**BRIDGEPORT, CONN.**—Poll's (S. Z. Poll, prop.): William H. Slack, mgr. mgr.: There's a well balanced bill for 8-13. Fred Dupres was miles above the "common or garden variety" of monologists. Unctuous Perkins Fisher made a hit in The Half-Way House. The Helm Kline got off of a very fine "encore." "Silvers" (Oakley, Clifford and Burke, and Moore and Young) went well, and the star act, Gregoratti's Aerial Ballet, brought the house to its feet. Haines and Viquep and Tom Edwards are the "big types" for 15-20.

**WATERBURY, CONN.**—Jacques (V. Whitaker, mgr.): 8-13: Odvia, the diving Aphrodite, Harry L. Tighe and co., Great Wilder, Herbert Brown, Helen Downing, and Raymond Clark, the Chameroys, Ella Sander; pleasing large audiences.

**STAMFORD, CONN.**—Lycum (A. Gerommo, mgr.): 4-6: Ashborne's animals, Harry Burgoyne, Cole and Mathias, Clifton and Burns, Genevieve Day, good bill and business. 8-10: Haimon Boys, Gus Davis, McAvoy and Brooks, Winkler Kresse Trio, to good business. 11-13: Cole and Kelly, C. W. Williams, Coogan and Parks, Curtis, Wilson and co., Genevieve Day.—Alhambra (Beacon Amusement Co., mgrs.): 8-13: Alva McGill, Ceretta Ross, Bennett Trio; to fair business.

**MERIDEN, CONN.**—Poll's (S. W. Saunders, mgr.): 8-13: The Eagle and the Girl, Four Masons, Wolf Gilbert, Willie and Josie Barrows, Bannard and McAvoy, Three Ernests; to S. R. O.

**NEW LONDON, CONN.**—Bilon (David Almy, mgr.): 8-13: Marshall Brothers, James A. Dunn, Darlie DeVan and co.; best bill this season. 11-13: Wilbur and Harrington, Reading Sisters, William Raymore and co.—New Orpheum (Bullock and Davis, mgrs.): 8-13: Mr. and Mrs. Harry Ellsworth, Johnny Marion and Grace Lillian; big houses.—Emire (Moran Brothers, mgrs.): 8-13: Smith and Harris, Anna Narome; to good houses.

**NORWICH, CONN.**—Auditorium (Harry Shannon, mgr.): 8-13: Dan Barrett co., Mickie Feeley, Rich and Rich, Elsie Rose, Lillian Morelle; crowded houses.

**SOUTH NORWALK, CONN.**—Host's (J. Rosenberg, mgr.): 8-13: Billie Burke's The Model of Marie de Paris, the great Trevor Pratt's High School Terriers, Keno and Morris, Sprague and Collins, Dunn Sisters; good performances and business.—Music Hall (Thomas Kirby, mgr.): 8-10: Four Musical Kings, Strach Sisters, Bert Mortman and co., Chas. Riley, Marie Grand, Gardner, West and Sunshine; good performance and business.

**NEW BRITAIN, CONN.**—Keeney's (Frank A. Keeney, mgr.): 8-13: To fair returns. Conter and Wilson, Madge Hughes, Barry and May, Adams, Marie Richmond and Hall.—Scenic (Halsey and Co., mgrs.): 8-13: Illustrations, vaudeville, and pictures. 8-13: well-filled house.—The Ariel, a new picture theatre, opened 8, giving illustrated songs, pictures and vaudeville to satisfactory business.

**LA JUNTA, COLO.**—Theatre (S. Dunkin, lessee and mgr.): 1-3: Prancillias and co. 4-6: Mayo and Howe. Pleased.

**WILMINGTON, DEL.**—Garlick (W. L. Dockstadter, mgr.): 8-13: Middletons, Spellman and co., De Witt, Burns and Torrence, Sam Stern, the Dairs, John McVish, Gertrude Barnes and co., Hugh Lloyd, Drew, Connelly and co., Frederick Slinger.—Grand (R. R. Cool, mgr.): 8-10: Henry Lee, Gardner and Stoddard, Devine and Williams, Salmo and Mills, La Belle, 11-13: Henry Lee, Williams and Rose, Lazarso Trio, Arona Zoeller Trio, Harris and Johnson.

**PENSACOLA, FLA.**—Orpheum (Vucovich and McIntyre, mgrs.): 8-13: Great Lawrence co., George Nelson, Shelby and Jones.

**WAUKEGAN, ILL.**—Harrison (Mabel Harrison, owner A. J. Deffenbrenner, mgr.): 8-14: Stone, Kid, Kid, William Hertz, The New Minister, Labl, Cecil and Lennox, Williams and Gordon, Musical Bentley; good bill to capacity.

**ELGIN, ILL.**—Item: Manager Charles Smith of the Lyric, Elgin, Ill., has inaugurated amateur performances each Friday night. Friday night, 8, quite a number of Elgin's local talent displayed their dramatic talent.

**CHAMPAIGN, ILL.**—Orpheum (N. Herman, lessee; Samuel Kahl, mgr.): 1-3: Watson, Hutchings and Edwards, Roland and Francis, Fred Gilman, Glissando; packed houses. 4-6: Gilroy, Haynes and Montgomery, Horramann, Hawley and Nida, Cella Mavis; pleased big houses. 8-13: Joseph Kelly and co., McDora and Gracera, McGreevey and Birns, Grace Robinson.

**QUINCY, ILL.**—Bilon (W. G. McConnell, mgr.): 1-8: Three Ravens, Bernard and Orth, Boush Benton and Boys, Charlie Olcott J. V. Mitchell; good bill and attendance. 8-13: Finn and Ford, George S. Van, Swain and Ostman, Primrose Quartette.

**PEORIA, ILL.**—Main Street (E. C. Burroughs, mgr.): 8-14: Ten Dark Knights, Thomas J. Keogh, Olga Lorraine, Five Gaffney Girls, Two Hardits, Fred Gilman, Chester and Grace; fine bill; S. R. O.

**ELGIN, ILL.**—Star (Pritchett and Tholon, mgrs.): 8-10: Dick Broderick's Komica, Kids, Smeltzer Sisters, acrobats. 11-13: Warner Brothers, Bob Baker, the Brownies. Good bill; capacity business.

**BLOOMINGTON, ILL.**—Castle (G. W. Martin, mgr.): 1-6: Melroe Trio and the Kid Kidders, Dave Lubin and co., Bob Albright, Al. Forby, Bruce Godshaw, Pith and co., Klefer and Klein; capacity business. 11-13: Warner Brothers, Joseph Callahan and co., Emmet Brothers, Earl Goforth and Belle Doyle; pleased good business.

**ROCKFORD, ILL.**—Orpheum (A. J. Shimo, mgr.): 8-13: Zeraldos, Riley and Ahern, Ethel Barr and co., Princess Wladimarooff, Heeley and Meeley; pleased crowded houses.

**AURORA, ILL.**—Majestic (Lackner and Brock, props.): 1-7: Elona Leonard, Barnes.

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Servos co., Castellet and Hall, Chester and Grace, Hill and Knight, Senator Frank Montrose; pleased good business.—Star (Frank Thelen, prop.): 1-7: Billy Link Vaudeville co.; Conture and Gillette, Clark's Pony and Dog Circus, Ferguson and Passmore, Margaret Severance and co.; good bill to capacity.

**TERRE HAUTE, IND.**—Variety (Jack Hoefler, mgr.): 8-14: Vida and Hawley, Beale Browning, Muller and Muller, Sam Leiert co., moving pictures; good business.—Lyric (J. Hoefler, mgr.): 1-7: Gladys Hill, Adine Troupe, Rae and Brosche, Buchanan Dancing Four, moving pictures 8-14; good business.

**RICHMOND, IND.**—The Murray (O. G. Murray, mgr.): 1-4: The Five Juggling Morgans, clever; Coney Brooks and Rose Carlisle in a comedy, The Limit, good; Percival, Shaw and Sherman in a comedy, A Family Mixup, pleased; the Four Nightingales Quartette, good.—Item: There has been only one performance each evening at the Murray lately, but on account of people desiring another there will be two hereafter.

**LOGANSPOUT, IND.**—Broadway (E. D. Sipe, mgr.): 8-13: Edith Conley, Mack Howard, Edith Noyes and Louise Hamlin, Will B. Wheeler, Sadie Whiting, Majestic Quartette, Lucy Kleber.—Item: After playing several weeks of stock cos. Manager Sipe has returned to vaudeville, and he is presenting an excellent bill to packed houses.

**EVANSVILLE, IND.**—New Grand (Ferd Waister, mgr.): 8-13: Helena Frederick and co., C. W. Bowser and E. Hinkle, the Banks, Charles Ahorn Troupe, Breasale Dug, G. Herbert Mitchell, Londe and Fraulnir, Tilly Van Hoven.—Item: Rowe's Circus will winter in this city, with quarters at the Tri-State Fair Grounds.

**FORT WAYNE, IND.**—Temple of Vaudeville (Frank E. Stouder, mgr.): 8-14: opened with packed house and a pleasing bill; Lillian Mortimer and co., John and Bertha Gleason, Fred Houlahan, Hawaii Saxette, Karl Emmett's Pets, Fred Matlese and co., Howard and Escher, Italia.—Lyric (Fred W. Hartman, mgr.): Packed houses 8-14 with the World's Comedy Four, the Belmonts and La Vigne and Laffe.

**MUNCIE, IND.**—Star (C. R. Andrews, mgr.): 8-13: Leonard and Fulton, Cora Thomas, La Monte, Gus Cohen, Kate Watson and co.

**FT. DODGE, IA.**—Magic Theatre (H. Spencer, mgr.): 4-6: Wurnelle and Nelson. 8-10: Sam and Ida Gellie, Pleased fine business.—New Empire (Leo Burnstine, mgr.): 4-6: Beverly and Beverly; packed houses.

**CEBAR, RAPIDS, I.A.**—Majestic (V. Hugo, mgr.): 8-13: Frederica Raymond Trio, Mr. and Mrs. Allison, Marvelous Hilltons, Bergere Sisters, Grace Wilson, Cromwell and Sams.

**WICHITA, KAN.**—Princess (L. M. Miller, mgr.): 8-13: Goldsmith and Hope, Merrit and Love, Gil Brown, Douglas and Douglas, Grace Arnold, Karl Hummel; good bill; excellent business.—Orpheum: 8-13: McFarland and Murray, Gaynell Everett, Steele and Masters, Defre, and Albert Hagen.

**OWENSBORO, KY.**—Orpheum (B. C. Nunn, mgr.): 1-6: Rutledge and Pickering, Cecil Gordon co., Frank and Bailey, and Billy Saxe, business good, audiences pleased. 8-10: Leslie Savoy, Gertrude Ritchie, and Signor Caccu.

**BANGOR, ME.**—Gaiety (Stephen Boggett, mgr.): 1-6: Brandamoor, Handcut King, Lorraine and Dudley, James Killa and co., Crown Musical Trio, Barnes and King. 8-13: Morton Jewell, Troupe, Luce and Luce, Bennett and Darling, Fisher and Fisher, Irving B. Walton; Maude Scott and co. 15-20: James Kennedy and co., Mary Davis, Mr. and Mrs. Harry Ellsworth, Marion and Lillian, Poole and Lane, Ethel Christie; business satisfactory.—Akers (Akers and Blood, mgrs.): 1-6: Adie and Trainor, Lion, Delma, Walter Fitzgeralds, Great Weston. 8-13: Farnell and Farnell, Adam and Eve, the Bruses, Four Gregorays. 15-20: Musical Kleis, Jack and Clara Roof, Jack Lisle, Allen Delmaise and co.; attendance good.

**ALGUSTA, ME.**—Opera House (Thomas H. Chubb, mgr.): 8-13: The Hollingers, Bill and Maude Keller; crowded houses. 11-13: Helen Pingree and co., Castellucci Brothers.—Theatre Comique (Henry L. Morrill, mgr.): 8-10: John and Lizzie Roy, pleased large houses. 11-13: Musical Kleis.

**BROCKTON, MASS.**—Hathaway's (McDon and Cahill, mgrs.): 8-13: Risom, Adie and Lynover, Laz-Ali, Elsa Ford, Vasey and Kemp, Falke and King, Blamhain and Hehr, Marimba Band; pleased large houses.—Sheeds's (J. L. Owens, mgr.): 8-13: Stutman and May, Eche Four, John Rohan, William Plouf, the Plottin, Mr. and Mrs. Franklin Colby, E. Warren Hatch and co.; to full houses.—Orpheum (F. U. Blison, mgr.): 8-13: Nellie Fittin and William Keough, Rosalie Sisters, Charles B. Dayton, Mlle. Millie Antoinette, the Lovitts, Poole and Lane; to capacity houses.

**LAWRENCE, MASS.**—Colonial (J. Fred Lee, mgr.): 8-13: W. C. Field, Barnes and King, Gillihan and Murray, the Ballots, Ofter and Boulden, Lightning Homer, Lewis McCord and co.; fine bill; large houses.

**WORCESTER, MASS.**—Poll's (J. C. Criddle, mgr.): 8-13: Good bill. Max Gruber's animals, Carroll-Gillette Troupe, Browning and Levan, Mr. and Mrs. Mark Murphy, Mr. and Mrs. Jack McDowrey, John Noff and Carrie Starr, Tom Edwards; good business.

**NEW BEDFORD, MASS.**—Hathaway's (Theodore B. Baylies, mgr.): John M. Hathaway, res. mgr.: 8-13: Majestic and co., Ezgoit Troupe, Sam Doty, Marahini, Maybelle Adams, Zinnelle and Bouffelle, Morgan and Chester; pleasing large audiences.—Savoy (John W. Barry, mgr.): 8-13: Madison Square Four, ballet and Stock, Dave Ballantine, Georgianians Brothers. Three Ross Sisters; good bill; capacity.—Item: Manager John M. Hathaway recently acquired a large tract of land at Metacommet Park, island of Nantucket, and cut it up into building lots, many of which have already been sold. Metacommet Park adjoins Riasconset, the actors' famous vacation resort.

**LOWELL, MASS.**—Hathaway's (John I. Shannon, mgr.): 8-13: Avon Comedy Four, Flying Martins, Pete Baker, Lee Brothers and Allen, Doherty and Harlow, Sprague and Dixon, James Kennedy and co.; good bill; capacity.

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**LYNN, MASS.**—Olympia (A. E. Lord, mgr.): 8-13: Broadway Four, Dilla and Tom, Lester and Kellett, Yaito Duo.—Comique (M. Marks, mgr.): 8-13: Powers' Trio, Jane Elton, Arthur Gudy, Knox Brothers and Helene.—Lynn (M. Marks, mgr.): To open 13.—Dreamland (R. H. Horstmann, mgr.): 1-6: Pictures and songs.—Novelty (Thomas Levine, mgr.): 1-6: Burlesque.

**FALL RIVER, MASS.**—Savoy (Sheddy and Co., mgrs.): 8-13: Grace Cameron, Piquo, Winfield Douglas and Moncoro Sisters, Pat Reilly and Florence Wells, Tetchon's cats, Rube Dickinson, Borden, Zeno and Harden Brothers; large attendance.—Bijou (L. M. Ross, mgr.): 8-13: James McDuff, the Pictor, E. Warren Hatch and co., Miller and Russell, Steetman and May, Echo Singing Four, John R. Crowley; to excellent attendance.—Premier (L. M. Ross, mgr.): 8-13: Mlle. La Tosca, the Marshalls, Jane Hayier, Fred Norton, Premier Stock co., Joseph Onoray; good attendance.

**BATTLE CREEK, MICH.**—New Bijou (W. S. Butterfield, mgr.): 7-13: Shreddall Brothers and Outton, Lillian Martha, George Paul and co., Lloyd Coppens, Frank Carr, Eckert and Berg; fine bill.

**LANSING, MICH.**—Bijou (D. J. Robson, mgr.): 8-13: Gennaro and His Venetian Gondolier Band, La Claire and Sampson, Dore and Wolford; one of the best bills this season; excellent business.

**ANN ARBOR, MICH.**—Majestic (Arthur Lane, mgr.): 8-13: George and George, Lou Angier, Gerlie De Millt and Dancing Boys, Melbourne MacDowell and Virginia Drew Truscott; good bill and houses.

**KALAMAZOO, MICH.**—Majestic (H. W. Crull, mgr.): 8-13: Ed Farnum, Billy Baker and Pony Roy Girls, Fin Collier, Jewell's Mainkings; pleasing bill; fine business.

**BRAINEED, WISN.**—Bijou (Ella Wood, res. mgr.): Paths Ferra's motion pictures and vaudeville, and Harris and Beauregard 8-13; pleased good business.—Unique (W. H. Koo, prop.): Moving pictures and songs entertain good crowds.

**ST. JOSEPH, MO.**—Pantages (Harry Beaumont, mgr.): 7-13: Three Demos, Doris Trio, Markese Brothers, the Jennas, John J. Justus, Ethel Roman and co., Frank Grah; pleased crowded business.—Lyric (H. F. Spencer, mgr.): Reopened 7-13 with Roland Travers and co., Clarence Sisters, Wurnelle and Nelson; to good business.—The acts for this theatre are booked by William Morris, Inc.

**BUTE, MONT.**—Majestic (W. J. Swartz, mgr.): 1-6: Arthur Deane and the Bohemian Sextette, Arthur Hill and Sylvia Sylvian, Val Trainor and Myrtle Dale, Kathin De Vola, Florence Bowman. 8-13: Whitman Brothers, Robisch and Chidren, Ray Fern, Albert's two Polar bears.—Orpheum: Dark.—Emire (L. M. Quinn, mgr.): 1-7: Timnell and Kilmeit, Two Methods, Jay Bozart, Austin and Austin. 8-14: Gulliver's Lilliputians, Clara Burton, Adorice Sisters, Woodward.

**DOVER, N. H.**—Clement (Frank R. Howe, mgr.): 1-6: Mathew Hanlon, John W. Cooper, George Austin and co.; pleased capacity.—Lyric:



1-6: Dick and Dolly Barry, Marion Auburn, Henry Pantos, Marion Allen, Mike Scott, Rose Haskell; capacity pleased.

**ATLANTIC CITY, N. J.**—Young's Pier Theatre (W. E. Shafter, mgr.): 7-13: Fred Walton and co., Harry Le Clair, Harry Fungie and co., Kelso and Leighton, Paul Floms, Wallace and Galvin, Marr and Evans.

**RICHMOND, VA.**—Colonial (E. P. Lyons, mgr.): 8-13: Springer and Church, Ed and Clarence Hayes, Fields and co. to big houses.

**NEW BRUNSWICK, N. J.**—Opera House (John P. Hill, res. mgr.): 8-10: Elwood Perry and Downing, Han and Rutter, O'Donnell Brothers, Thea Leighton, Max Holden, 11-13: Gilman and La Tour, E. G. Strickland, Wood and Lawson, Glottide and Montrose.

**PATERSON, N. J.**—Empire (A. M. Bruggemann, mgr.): 1-6: Richards Brothers, Billy K. Wells, Payne and Lee, Foster and Foster, Murray, Livingston and co., Singing Four, Fields and Lewis, Phasma; business good. 8-13: Young, Benham and Miller, Edwin Keough and co., Leone and Dan Snyder and Buckley, Anita Mantel, William Dillon, the Dixie Beauty; pleased fine houses.—Opera House (John J. Goetz, mgr.): Drew fairly well with 10-cent vaudeville and pictures; performance tame.

**HOBOKEN, N. J.**—Empire (A. M. Bruggemann, mgr.): 1-6: Richards Brothers, Arthur Terrell, Hawley and Olcott, Four Golden Graces, Claude and Marion Cleveland, Harry Botter and co., Four Sullivan Brothers, La Belle Troupe to crowded houses.—Gayety (Sol Kraus, treas.): The Girls from Hapsburg scored at the Gayety 8-13 in the usual big attendance; principal roles were taken by Marion Marshall, Joe P. O'Connell, Lou Walford, Florence Belmont. The olio comprised Garden and Summers, Marjorie Austin, and Maria Sisters. Rents-Santley co. 15-20.

**TRENTON, N. J.**—Trent (Montgomery Moss, mgr.): 8-13: good bill and business; Nat Haines and Will Vile Barry, Tom Carr, Inez Maracule, Six Musical Notes, Christy and Willis, Tom and Edith Almond, Galloway.—State Street (Herman Wahn, mgr.): 8-13 S. R. O.; bill was not as good as usual; M. Vailah, Clara's Ten Juvenile Entertainers, Evelyn Abbott and co., You See, George Kaine, Hawley and Bache, Gaylor and Gaffe, Elenor Rainford, Oera Wilnot and co.

**BURLINGTON, N. J.**—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): Metropolitan Comedy Four scored heavily 6. Beckman and Jones, Charles Hargreaves, George Tichenor packed house. Mid-week vaudeville comprised Mr. and Mrs. Fairhill, Billy Franklin, New York Comedy Four, Harry and Centre, Iva Kirby, and the Hassmans.—Majestic (Carl Schwann, prop. and mgr.): 1-6: Clemson the Great, Peaslee, Charles B. Watson, Ed Brown, Elizabeth Harris, and Josephine Pierce; business good.—Item: Josephine Pierce, of New York city, has accepted an engagement as accompanist at the Majestic, succeeding Lela Riley of Philadelphia.

**RAYONNE, N. J.**—Opera House (David Bonner, res. mgr.): This house switched to vaudeville for one week 8-13. The programme included Joe Deming co., Fitzgerald and O'Dell, Gladys Van, Vaughan, Patterson and Holliday, Edith Brothers, and Collier and Nieman. Pleased good houses.

**ROME, N. Y.**—Idle Hour (J. Y. Burns, mgr.): 4-6: Jack and Mabel Price, 8-10: Harry and Anna La Dell. Business good.

**HERKIMER, N. Y.**—Grand (W. A. Deane, mgr.): 4-6: Theo and Camille La Jena, De Alma and May, the Laughing Horse; big business.—Star (J. Conklin, mgr.): 4-6: Hammy and Wele, Gordon and Myers; fine bill; S. R. O. 8-10: Will Bliss, Connors and Edna; big business.

**TROY, N. Y.**—Proctor's Griswold (Guy Gray, mgr.): 8-13: Le Momer and Wilson, Leslie Thurston, Sullivan and Colby, Sidney Shields and co., Mr. and Mrs. Annis and co., Magin and Bush, Rogers and Evans; filling the house.

**ROCHESTER, N. Y.**—Cook's (J. H. Finn, mgr.): 8-13: Edward Abeles and co. in Self Defense, Frank, Orth and Harry Fern; Billy Van, Jack Reidy and Elsie Currier, Three Athletics, Johnson and Hart, the Vivians, Cook and Sylvia.

**KINGSTON, N. Y.**—Bijou (G. W. Carr, mgr.): 4-6: Ali Bahaj and Mabel De Young, hits to S. R. O. 8-13: Le Compt, Harringtons, Claire Sisters; pleasing to S. R. O.—Orpheum (J. W. Carr, with a vaudeville and pictures): Will reopen on 15, under the management of G. W. Carr, with a vaudeville and pictures.

**ELMIRA, N. Y.**—Mozart (G. W. Middleton, mgr.): 8-13: Ye Olde Home Choir, Hanlon and Clifton, Four Dixons, Mills and Flynn, Joe Flynn, and Pike and McDonough; large houses.—Bluffs (W. McConnell, mgr.): 8-13: Wallace and Barton, George Harrington, Blanche Lawrence, Beta Stokes, Essie Burt, Tricie Bennett, Lottie Fayette, and Max Bruno; good business.

**SARATOGA SPRINGS, N. Y.**—Pontiac (John C. Grant, lessee; Louis Schaefer, mgr.): 8-13: Green Brothers, Al. Sterns, the Lincolns, Joseph Bonanni, Francis C. Robey, Bonfield Sisters, Al. Wassen, Jackson and Lang, Frank Richardson, Joe Marty, Young and Lisle, Frank Lawler, and Frank Burton delighted packed houses.—Item: Louis Schaefer's business has been secured by Lessee Grant for the management.

**ALBANY, N. Y.**—Proctor's (Howard Graham, res. mgr.): 8-13: Dazie tanned the bill, and won a deserved success with packed houses. Other pleasing numbers were: Sadie Tansell, Five Musical MacLarens, Leonard and William McNeill and Kelly, Mlle. Chester and Dazie, Anderson and Glines.

**OSWEGO, N. Y.**—Richardson (Frank E. Foster, mgr.): 4-6: Juggling Barretts, Harry Clinton Sawyer, Susan and Sloan, S. 9: Four English Belles, Morey Brothers, Johnny Fields, Orpheum (Charles P. Gilmore, mgr.): 4-6: Claire Beauchamp, Stanton and Flammie, 8-10: Road La Velle, Dally Brothers.

**WATERTOWN, N. Y.**—Antique (A. J. Colburn, mgr.): 8-13: Stanton and Flammie, Colburn and co.; pleased excellent business.—Bijou (Presser and Presser, mgrs.): 8-13: The Cowboy's Romance, Ed Stevens, Ora Clyde; pleased good business.—Orpheum (Wallace Amusement Co. mgrs.): 8-13: Lottie Glenore and co. and others pleased good business.—Wonderland (E. Bruce Fraser, mgr.): 8-13: Claire Beauchamp; good to good business.

**SYRACUSE, N. Y.**—Grand (The Grand Co. mgr.): 8-13: Charlie Case, Lovenberg's Operatic Festival, John P. Ward and co., Casting Bonham, James H. Cullen, Sisters Dolly, La Vie Chère, hits to large houses.

**GLENN FALLS, N. Y.**—Fairland (J. W. Ladd, mgr.): 8-13: Musical Bucklers, May Evans, Al. Stearns, De Alma and Mae, Dancing Schack; pleased capacity business.

**DAYTON, O.**—Lyric (Hurtig and Seamon; Max Hertz, res. mgr.): 8-13: Edna Luby, Kid

Gabriel and co., Sae; A. O. Duncan, Sully Trio, Maurie Freeman and co., Paul Stant, Frank Coombs, and Muriel Stone; good; good houses.

15-20: Waterbury Brothers and Teats, Night with the Poets, W. C. Fields, Edward Chapin and co.

**LIMA, O.**—Orpheum (Will G. Williams, mgr.): 8-14: Gus Sun's American Minstrels, Evans and Evans, Three Troubadours, Hufford and Chain, Lukens Trained Lions; excellent bill to S. R. O.

**ZANESVILLE, O.**—Orpheum (C. P. Hamilton, mgr.): 8-13: Lewis' Dogs and Monkeys, Bunt and Rudd, Annam and Hartley, Williams Knight, the Singing Girl, and moving pictures; broke all attendance records for the first four days' business.—Hippodrome (W. E. Deacon, mgr.): 8-13: Bob Connolly, the Garnells, Blount Brothers, Bula Waller, Albert Atwell.—Item: The popularity of this house is becoming greater every week, and it is with difficulty that the large crowds are accommodated.

**STREUBERVILLE, O.**—National (W. G. Harrison, mgr.): 8-13: Mackie co., Print George and co., Casmas and Lamer, One String Schults, Kelso and Sidney, Von-Hoff, Zenora Family, Don-Tin-Yan, Frank Rutledge and co., and the American Quartette made very good bill; business fair.—Item: The Palace Vaudeville Theatre, which for several seasons has been under the management of Jonas Miller, has changed hands, and hereafter will be under the management of A. C. Irons. It is closed temporarily while undergoing repairs, but will be reopened next week with high class vaudeville and moving pictures.

**PORTSMOUTH, O.**—Orpheum (Sun and Murray, lessees; R. B. Russell, mgr.): 1-3: Edwin Clayton and co., Henry Bobler, Soanes Family, 4-6: Hecklers Becklaw Troupe, Fairchild and Van Buren, Alf Gamm and Theira, Jack Lewis, Business Good.—Majestic (Strauss and Frowine, lessees; Floyd Lewis, mgr.): 1-3: Williams and Culvert, Alf Harrington, Dawson and Booth, Joe Daniels, 4-6: La Petite Laurie, the Garnells, Bernard and Harris, Thomas and Reese. Business good.

**CANTON, O.**—Orpheum (Sun and Murray, lessees; Fred Hilton, mgr.): 8-13: Guilfoyle and Charlton, Frank Hall, Cornelia Family, Mack and Sheffels, Glibby, Dickel and Schroder; pleased good business.

**SPRINGFIELD, O.**—New Sun (Sun Amusement Co., mgr.): 8-13: Nick and Lida Russell, Ethel Carpenter and co., Four Juggling Muliers, Gladys Seares, Zingari Singers; bill weak; fair patronage.

**DELAWARE, O.**—Theatrical (Frost and Thoman, mgrs.): 1-6: Albert Dashington, Stanley and Lancaster, Lew Benedict, Charles Nelson, Friedman and Francis; fair performance.

**CAMBRIDGE, O.**—Orpheum (Hammond Brothers, mgrs.): 8-13: Marie McNeill, Polly Hargett, Hickman Willis and co.; business good.—Princess (Taylor and Clark, mgrs.): 8-13: Will DeAnon, Edwards and Marshall; business good.

**MARIETTA, O.**—Star (Albert Waite, mgr.): 1-3: Jack Fine, 4-6: Newton and Heman. Fair to good business.

**ELVIRA, O.**—Aldome (J. P. Durham, mgr.): 4-6: Proffrey, Myers and Holmes, Thomas Mack; acts and business good. 8-10: Professor Earl Colvin, Francis McMann, Joe M. Eagon; acts pleasing; business satisfactory.

**MARION, O.**—Orpheum (Ed C. Paul, mgr.): 4-6: Sid Bar and Baby Comar, George Parvins, Print, George and co., Rein Brothers and Murray; very good.

**SHAWNEE, OKLA.**—New Majestic (Edwin Edwards, mgr.): 1-6: The Great Zorayas, Marvellous Zenox, the Gerards, Trixida and Robinson, Flak, Tambo Duo; pleased fair business.

**SCHROTON, PA.**—Poli (J. H. Docking, mgr.): Excellent bill 8-13, with W. H. Murphy, Blanche Nichols and co. in The School of Acting for a headliner, and Frank Morrell, the California boy, Karl and Victor Pedersen in The Pedersen Trick, Brady and Mahoney in The Hered Fireman and the Foreman, James S. Devlin and Mabel Elviro in The Girl from Yorkers, the Harvey De Vore Trio, Zara-Carmen Trio to excellent business. 15-20: Cowboy Williams, Doyle and Boyle, Howard, Truesdell and co., Helm Children, Simons, Shields and co., Lyons and Vasco, and Lane and O'Donnell.

**WILSON, PA.**—Herman (J. J. McElroy and Melville, La Monella, Mae Addison, and Billy Pryor; bill and business excellent.—Orpheum (J. H. Farrell, mgr.): 8-13: Mae De Pouta and Her Singing Dog, Mysterious Desmond, bill and business excellent.—Wonderland (H. G. Ward, mgr.): 8-13: Al and Mabel Toller, Dave Vanfield and Ollie Wood; bill and business good.—Columbia (G. Nelson Terts, mgr.): Jardin De Paris Girls in Midnight Girls, Tompkins and co., the Rose and Circus Day 8-10; co. and business excellent. James Lichter, Belle Wilton, and Rosalind May were featured. The Fashion Plates co. in My Uncle from New York 11-13; co. and business excellent. Harry Montague and Eva Van Osten were featured. The Brigadiers 15-17. The Lady Buccaneers 18-20.

**HARRISBURG, PA.**—Orpheum (C. Floyd Hopkins, res. mgr.): 8-13: Annie Abbott, Bedini and Arthur, Emil Hoch and co., the Two Pucks, Helen Greaters, Burns and Fulton, Hanley and Jarvis; business good.—Hippodrome (A. L. Rounford and Co., Inc., mgrs.): 8-13: 8-13: Fustell and Emmett, Braddock and Leighton, Al. Wilson; attendance good.

**HAZLETON, PA.**—Palace (J. J. Laughran, mgr.): Week 8-13: The Four Maxin Girls, Van Crooks co., George Ransen, Wangulcho Quartette to good returns.—Family (H. Heskier, res. mgr.): Week 8-13: Charles Lee, Balde and co., Nicholas Family, the Fraser Trio, Florie Benjamin, Joe Paisimo to excellent returns.

**MEADVILLE, PA.**—Lycium (Frank Thon, mgr.): Week 8: Farrell and Le Roy, Al. Wilson in character singing, Eugenia Chazon, etc., scrapping dance; Lampe Brothers in Sign of the Blue; moving pictures and illustrated songs; the house was taxed to its utmost every curtain.

**WILLIAMSPORT, PA.**—Family (Fred M. Lamade, owner and mgr.): 8-13: Ralph and Reta Ricknell, C. W. Littlefield, Ten Merry Youngsters, Rem Brant, William Morrow, Verda Schellberg and co., Harner's Millions, Ben Beyer and Brother; to good sized and appreciative audiences.

**WEST CHESTER, PA.**—Opera House (J. F. Small, res. mgr.): 1-7: De Witt Sisters, 8-13: Allen May and co. Large and well pleased audience.

**TARENTUM, PA.**—New Star (J. B. Boyd, mgr.): 8-13: Musical Harringtons and Dave Weston, 4-6: Frank's dog and Ed Hart Beale and co. Pleased good business.

**ERIE, PA.**—Colonial (C. R. Co., mgr.): 8-13: Phyllis Lee and co., Wells and Sells, Holmes and Holmes, Barr and Evans, Joe Daniels; capacity business.—Alban (A.

Dible, prop.): 8-13: Julia Ring and co., Sam Morris, J. Warren Koss and co., John Dunn, Wilhelmina Francis and co., Marvellous Mells; Great Richards; general satisfaction; to large business.

**DU BOIS, PA.**—Star (H. O. Bailey, mgr.): 1-6: Bob Smith, Mr. and Mrs. Lew Stanley, Jonnie Bush Trio, Martin Luther; big business.

**MILTON, PA.**—Family (Mozart Circuit, E. Fyrmire, mgr.): 8-13: York-Herbert Trio, Brown and Wilmont, Josef Yarrick, Agnes Champney.

**POTTSVILLE, PA.**—Slater (Harry Slater, prop.; Lloyd Neal, mgr.): 8-13: Evans, Emila and Evans, Harry Seebach and co., Buskirk and co., Millard Watson, Little Ethel.

**TYRONE, PA.**—Bijou (Mack Schaubier, mgr.): 4-6: Lohse and Sterling Dickinson and Firth, extra pleasing bill to good attendance. 8-10: Mozart Musical Trio; very fine act; big houses.

**NORRISTOWN, PA.**—Garlick (A. and L. Sablosky, lessees and mgrs.): 1-6: Fred Hamilton's Bathing Beauties, De Dio's animals, Thomas and Fuller, Page and Morency; good business.

**MT. CARMEL, PA.**—G. A. B. Family Theatre (S. W. Stejnach, mgr.): 4-10: Millard Watson, Evans, Emila and Evans, Harry Seebach and co., Musical Huskies, Princess Bonita, Danc Caston, the Hallbacks; good bill and business.

**WARREN, PA.**—Woodard (J. D. Woodard, prop. and mgr.): 8-10: George Montecat and co., Mora and Mallin, George Glengled, J. C. Nugent and co., 11-13: Kitty Hoffman, John J. Black and co., Musical Ten Eycks, Woodford's animals; good attendance; entire satisfaction.

**LANCASTER, PA.**—Family (Edward Morhart, mgr.): 8-13: The Havelocks, Standard Comedy Trio, the Chamberlains, Klein and Clifton, Musical Stoddards, Mr. and Mrs. Arthur Forbes and George Alexander in A Wild Rose; pleased very large audiences. 15-20: May Duryon and co., Ben Beyer and co., Hanlon and Clifton, Fills and Fills, Electric Vaudeville Palace (Howard E. Dean, mgr.): 8-13: Moving pictures and Emerson Gambler with illustrated songs; business large.

**ALLENTOWN, PA.**—Orpheum (J. Fred Osterlock, mgr.): 8-10: Mlle. Araminta and James F. Burk, Wilson and Pearson, George Nagle and co., Dow and Dow, Joe Barrett and co., Three Bohemians, Marguerite Haney and co., 11-13: The Ia Moree Brothers, Newhoff and Phelps, Mr. and Mrs. James B. McAnn and co., Howard and Doyle, Howard and Collison Trio, Corinne Francis, Marguerite Haney and co. Pleased bills; fair patronage.

**JOHNSTOWN, PA.**—Majestic (M. J. Boyle, mgr.): 8-13: Edwin Holt and co., J. Francis Dooley and Corinne Sales, Dolly Connelly and Percy Wenrich, Hilda Hawthorne, the Three Hanions, Evans and Lee, Cowboy Williams; good bill.—Globe (J. G. Foley, mgr.): 8-10: Hale Brothers, Gordon and LeRoy, Croyle, Edythe and Sig. Franz; pleased.

**READING, PA.**—Orpheum (Wilmer and Vincent, mgrs.): Frank D. Hill, res. mgr.): 8-13 excellent bill to crowded houses; Seeth's trained animals, Brent Hayes, Gilly and Fowler, Sam Erickson Greene and co.—Grand Reis Circuit and N. Appell, mgrs.: C. G. Keeney, res. mgr.): Bill presented at this playhouse seem to be increasing in popularity, which fact is attested to by the overflow crowds. 8-10: Young-Wilson Troupe, Joe A. Hartman, Fred Beck, LeRoy, Alice and Walters, 11-13: Young-Wilson Troupe, Frank Smith, Carboine Sisters, Three Bradfords.—Bijou (Frank W. Erickson, mgr. for S. Lubin Circuit): 8-13 usual attractive bill to good business. Hoff and Rex, Fred Frey, Norman Brothers, Miss Neilson.

**RENOVO, PA.**—Dreamland (J. J. McFadden, res. mgr.): 8-10: Frank and Freda Terrill, Tom O'Neill, Billy Munn, Jerge and Hecker; excellent to good business.—Family (Albright and McCarthy, mgrs. and props.): 8-10: Hadley and Hadley, Twine, Twine, Mr. and Mrs. Glibbons; fair to good attendance.

**NEWPORT, R. I.**—Opera House (Ellis B. Holmes, res. mgr.): 8-10: Emile Chevriel, Sig. Maximo, De Vae Sisters; capacity business.

**SIOUX FALLS, S. D.**—Majestic (C. D. 1-6: Bessie Allen, Mack and Benton, Great Albini; to excellent business; pleasing.

**FLORENCE, S. C.**—Majestic (Charles Hines, mgr.): 4-6: Harry and Edna Rose; pleased good business.—Glen (F. M. Bauling, mgr.): 1-7: Regal Haven and Babr Katherine; very good, to good business.

**CHATTANOOGA, TENN.**—Aldome (W. S. Albert, mgr.): 1-6: Henry Potter and Mary Harris, Rome and Mayo, Farnetta Munro, Richard Dickinson, Marie Yuell and Bobby Boyd; pleased good business. 8-13: Pearl Allen and Jockeys, the Siegels, Minstrel Tom Powers, Rockway and Conway, Charles Williams.—Pastime (Fred Knap, mgr.): 1-6: Billy Starr, Glen Edmunds, Annabelle Ward, and the Three Tunters; pleased good business.—Item: The Pastime closed temporarily for renovation 6.

**SAN ANTONIO, TEX.**—Rural (Lloyd Spencer, mgr.): Oct. 31-6: Business fairly good; good bill; Woods and Meadows, Les Copeland, Norman Martin, Four Dancing Belles.—Marvel (Lloyd Spencer, mgr.): 8-14: Good bill to filled houses. Twine, Twine, Mr. and Mrs. Marvel, Martin.—Star (Wylie and Kennedy, mgrs.): 8-16: Best business in vaudeville in the city; a good bill. Verden and Dunlap, Lyne and Bell, Harrington and Florence.—Sunderba (W. Greib, mgr.): 8-16: Stolid bill; business was very poor. The Ashwells, Aline-Hart co.

**GALVESTON, TEX.**—People's Majestic (Thomas Boyle, mgr.): 7-13: Five Columbians, Billy Beard, Dick Miller, Norton and co., Joe La Fleur, Pero and Wilson, Tonia Hanlon to good business.

**WAXAHACHIE, TEX.**—Majestic (W. B. Remmer, mgr.): 1-6: Maudie and Vincent, Musical Gerald, W. Farrell Spencer; big business.

**DALLAS, TEX.**—Majestic (C. F. Gould, mgr.): 7-13: Tony Wilson and Mlle. Holshel, Theo and her Dandies, Wells Brothers, Ernest Anderson and Madge Hart, Floyd Mark, Maybelle Eranger, Amoros Sisters; pleased good business.

**PETERSBURG, VA.**—Lyric (C. O. Moss, mgr.): 8-10: D. W. Emmett, Harris and Pray, Abbott Morris, Haywood Sisters; good business; pleased.

**CHARLESTON, W. VA.**—Him (C. H. Long, mgr.): 8-13: Rockless Becklaw Troupe, Roy Lynn, Clayton, Merrill and co., Henry Booker; pleased good business.

**TACOMA, WASH.**—Grand (Dean B. Worley, mgr.): 1-7: Harry and Kate Johnson, Harry Thompson, Mlle. Martha, Bell and Cargo.—Pantagons (W. J. Timmons, mgr.): 1-7 full houses; fair bill; La Bella Italia Troupe, Singers of the Ghetto, Shagur and King.

## AGENTS AND PRODUCERS

**BENNETT, A. MILO** Randolph and Dearborn Chicago Dramatic Exh'gr

**BENTHAM, M. S.** Long Acre Bldg., N. Y.

**GRAY, THOS. J.** Long Acre Bldg., N. Y.

**GORDON & SOLOMON** Suite 400-5, Gaiety Theatre, B'way and 40th St.

**HART, JOSEPH** New York Theatre Building New York

**KELLER, EDW. S.** Long Acre Bldg., N. Y.

**LASKY, JESSE L.** Hudson Theatre, New York

**LOVENBERG, CHAS.** Keith's Theatre Providence, R. I.

**MARINELLI (LM.), H. B.** Long Acre Building New York

**Mutual Vaudeville & Amusement Co.** 1441 B'way N. Y. C.

**MASAUD, WM.** Room 308 Long Acre Bldg., New York.

**MASON, JACK (Producer)** Hotel Flinders, N. Y.

**NAGELY & BENNETT** Box 13, Times Square Station, New York

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**MADISON, WIS.**—Majestic (Biederstaedt Brothers, mgrs.): 8-13: Lolo, the Mystic; Blum-Bonn-Borr, Crane Finlay co., J. J. Bran; pleased fair audiences.

**MANITOWOC, WIS.**—Crystal (A. Baum, mgr.): 8-11: Lew Wheeler and his Eight Minstrel Maids, Wilson Sisters, Jeanie Bentler; A. I. bill; good houses.—Orpheum (A. Engels, mgr.): 8-11: Davis Empire Trio, Mlle. Jean Jurande, Nichols and Smith; good business; greatly pleased.

**RACINE, WIS.**—Bijou (F. B. Stafford, mgr.): 8-14: George F. Beach Comedy co., Scags and Eldred, Mae Leander and Gladstone, Irwin and O'Neill; capacity business.

**CHEYENNE, WYO.**—The Atlas (Thomas Heany, prop. and mgr.): 1-6: J. K. Emmet and co., Ver Valen, Holtaire, James D. Ray, Louise Carro; pleased big business. 8-13: Harward and Cornell, Nevill co., Dorothy Mae Owen, Murphy and Whitman.

**KINGSTON, ONT.**—Orpheum (R. McLaughlin, mgr.): 1-6: Three Comedians, Phil Twins, Graham and Townsend, Jack Wolff; to capacity. 8-13: Carmelo's electric tableau, Moto Martine, Violet Gleason, Olive Hare; opened to S. R. O.

**OTTAWA, ONT.**—Bennett's (Gus S. Greening, mgr.): 8-13: Paul Stephens, Sterling and Chapman, Sully Family, Saona, Bowman Brothers, Jesse L. Lasky's Imperial Musicians, Three Donals; capacity business; very good bill.

**HAMILTON, ONT.**—Bennett's (A. J. Anpleton, mgr.): 8-13: Hassan, Ben Ali's Arabs, Peter Donald and Meta Carson, Howard Truesdale and co., Wheeler Earl and Vera Curtis, Horton and La Triska, Le Renzo and La Roe, Hugh Blaney.



# Correspondence

## ALABAMA.

**BIRMINGHAM.**—JEFFERSON (R. S. Douglas, mgr.): The Gingerbread Man 3; fair co. and business. **FRITZ** (Scheff in The Prima Donna 4; excellent; big business. **CHARLES** B. Hanford and Marie Drobna in The American Lord 5; pleased large houses. **STRENGTH** 6; was well received by fair business. **ADELAIDE** Thurston in Contrary Mary 10; Norman Hackett in Beau Brummell 11. **OLGA** Netherole in The Writing on the Wall 12. **Richard** Carle in Mary's Lamb 13. **Robert** B. Mantell 15-17. **HIGOU** (M. L. Semon, mgr.): David Higgins in Captain Clay of Missouri 1-6; pleased good houses all week. **CHARLEY** Grapewin in Above the Limit 8-13. **MAJESTIC** (C. W. Richie, mgr.): Mabel Paige and co. in Sweet Clover 1-6; good co. and business. Same co. in Why Girls Leave Home 8-13.

**MOBILE.**—THEATRE (J. Tannenbaum, mgr.): Brewster's Millions 2, 3; pleased fair business. **Thurston**, the magician, 4; good; to satisfactory house. **Adelaide** Thurston in Contrary Mary 5; good co., delighted fair business. **OLGA** Netherole in The Writing on the Wall 8; an excellent cast to large audience. **Black** Patti co. 9. **Richard** Carle in Mary's Lamb 10. **The** Servant in the House 15.

**SELMA.**—ACADEMY (William Wilby, mgr.): Thurston, the magician, 3; delighted a fair audience; his works were marvelous. **Robinson's** Carnival Street co. opened 8, under the auspices of the Abbott Rifles. **Adelaide** Thurston 9. **Coburn's** Minstrels 10. **OLGA** Netherole 11. **Richard** Carle 12. **The** Gingerbread Man 13.

**TUSCALOOSA.**—ELKS' AUDITORIUM (John G. Brady, mgr.): Gingerbread Man 2; pleased best house of season. **Charles** B. Hanford 3 in Taming of the Shrew; only fair house. **Norman** Hackett in Beau Brummell 10. **Lion** and the Mouse 22. **Human** Hearts 23. **Florence** Gear 26. **Frank** Dudley 29-Dec. 4.

**MONTGOMERY.**—GRAND (W. H. Matthe, mgr.): Thurston, the magician, 1, 2; very enjoyable performances; small houses. **Fritz** Scheff in The Prima Donna 3; very satisfactory to large business. **Adelaide** Thurston 5. **OLGA** Netherole 10. **Richard** Carle 11. **Gingerbread** Man 12. **Norman** Hackett 13.

**UNION SPRINGS.**—ELEY OPERA HOUSE (Henry J. Rosenstihl, mgr.): St. Elmo 8; splendid performance. **Coburn's** Greater Minstrels 11. **The** Lion and the Mouse 18. **Salome** Jane 19. **Between** the Acts 22.

**DEMOPOLIS.**—BRASWELL (N. T. Braswell, mgr.): Charles B. Hanford in The Taming of the Shrew 2; excellent co.; highly pleased a fair house. **St. Elmo** 4; pleased a good house. **J. A. Coburn's** Minstrels 9.

**GADSDEN.**—HAYDEN-PAKE THEATRE (Sam Rosenbaum, mgr.): Gingerbread Man 6; fair co.; good house. **Charles** B. Hanford 8; pleased small house. **Norman** Hackett 9.

## ARIZONA.

**PHOENIX.**—ELKS' (Geo. Kirkland, mgr.): Land of Ned 5; good; to capacity house.

## ARKANSAS.

**LITTLE ROCK.**—CAPITAL (Jno. P. Baird, mgr.): Too Many Wives 2; fair performance to light business. **Girl** from Rector's 4; good performance, to capacity. **International** Grand Opera co. 5, 6, presenting Lucia, Faust and Il Trovatore to fair business; excellent performance. **Top** of the World 8; good performance, to S. B. 10. **Louis** James 13. **Al. G. Field** 18. **Dave** Warfield 19. **Gentleman** from Mississippi 20. **Graustark** 22. **Brewster's** Millions 23. **Final** Settlement 24. **Royal** Chef 25.

**FINE BLUFF.**—ELKS' (O. E. Philpot, mgr.): Too Many Wives 1; good co.; light business. **Yocke** and Adams in Africa 2; fair performance and business. **Girl** from Rector's 5; delighted large house. **Devil's** Auction 9, matinee and night, pleased two small houses. **Top** of the World 9. **Graustark** 18. **Al. G. Field** 19. **Brewster's** Millions 22. **The** Wolf 27. **Gentleman** from Mississippi 30. **ITEM:** Beginning Monday, 8. **Manager** Wilhoite will inaugurate high-class vaudeville.

**HELENA.**—OPERA HOUSE (R. R. Fitzpatrick, mgr.): David Warfield in The Music Master 6 to a packed house; displaying the S. B. O. signs many hours before the time for the curtain to rise; advance prices were charged. **Brewster's** Millions 16. **Al. G. Field's** Minstrels 20. **A** Gentleman from Mississippi 29. **Strongheart** Dec. 1. **Graustark** 10. **Harry** Beresford 14. **ITEM:** David Warfield drew and pleased better than anything that has ever been on the boards here.

**TEXARKANA.**—GRAND (Clarence Greenblatt, local mgr.): Girl from Rector's 3; very good; light business. **Too Many Wives** 4; satisfied very good house. **Devil's** Auction 5 seemed to satisfy and drew well. **The** Great Divide 9. **The** Top of the World 10. **George** Ewing 11-13. **Al. G. Field** 16. **Gentleman** from Mississippi 17. **Smart** Set 18. **St. Elmo** 22. **Graustark** 23. **Charley** Grapewin 27.

**HOT SPRINGS.**—AUDITORIUM (J. Frank Head, mgr.): Joe Morris in Too Many Wives 3; pleased good business. **The** Girl from Rector's 9; excellent co.; capacity. **The** Top of the World 7; a fine production to large and appreciative audience. **Devil's** Auction 8. **Mabel** Thorne co. 9-16. **Al. Field's** Minstrels 17. **Graustark** 18. **David** Warfield 20.

**MARIANNA.**—IDLE HOUR (S. Scott, mgr.): Lionel Lawrence in Forgiven Sept. 21; pleased fair house. **Edith** and Jane co. 3; pleased good house. **Woods** Sisters 5-10; pleased good house. **Panhandle** Pete co. 13.

**FORT SMITH.**—GRAND (C. A. Lick, mgr.): Fulton Stock co. 1-6 in Amy of the Circus drew large houses. **The** Girl from Out Yonder 8-13.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH (C. P. Hall, mgr.): The Honeycomb Trail 1-3; production and attendance very satisfactory. **The** Three Twins 4-6; fine music; good co.; play thoroughly enjoyed; good attendance. **In** Old Kentucky 7-13. **LIBERTY** (H. W. Bishop, mgr.): Bishop's Players presented Shore Acres 1-7 to capacity houses; great production; co. clever; Henry Shuman in leading role big hit. **The** Trailor 8-14. **Madame** Jomelli, the celebrated soprano, will give a concert at the Liberty 17, and Professor Hirsch's pupils will give a violin concert 12. **ITEM:** Florence Oakley, leading woman with Bishop's Stock, will sever her connection with that organization 21. Her final appearance will be in The Rose of the Rancho.

## NEW YORK THEATRES.

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## NEW YORK THEATRES.

**HACKETT** Theatre, 42d Street West of Broadway. Mat. Thurs. and Sat. 2:15. Tel. 44 Bryant.

### LAST WEEK

HENRY B. HARRIS presents

**ELSIE FERGUSON**  
in Channing Pollock's  
**Such a Little Queen**  
Monday, November 22—GEORGE ARLEN

## NEW YORK THEATRES.

**NEW AMSTERDAM** Theatre, 43d St. West of B'way. Eves. 8:15. Matinees Wed. and Sat., 2:15. Wed. Mat. Best Seats, \$1.50.

KLAW & KRLANGER present

**ADELINE GENE**  
IN  
**THE SILVER STAR**

By Harry B. Smith

With BICKEL & WATSON and Cast of 100

**LIBERTY** Theatre, 43d St., West of B'way. Eves. 8:15. Mat. Wed. and Sat. 2:15.

FREDERIC THOMPSON presents

**Mabel Taliaferro**  
IN  
**"SPRINGTIME"**

By Booth Tarkington and Harry Leon Wilson.

**NEW YORK** Theatre, B'way, 40th Street. Eves. 8; Mat. Wed. and Sat. 2. Wednesday Mat. 2c. to \$1.50.

COHAN & HARRIS present

**RAYMOND HITCHCOCK**  
IN  
COHAN'S MUSICAL PLAY  
**THE MAN WHO OWNS BROADWAY**

**GAITY** Theatre, 46th St. and B'way. Eves. 8:15 sharp; Mat. Wed. and Sat. 2:15.

COHAN & HARRIS present

**— THE —**  
**FORTUNE HUNTER**

By WINCHELL SMITH

with **JOHN BARRYMORE**  
**THE BELASCO** Theatre, West 44th St. near Broadway. Eves. 8:10. Matinees Thur. & Sat. at 2:15.

DAVID BELASCO presents

**FRANCES STARR**  
IN EUGENE WALTER'S GREAT PLAY  
**THE EASIEST WAY**

**BELASCO** Theatre, West 44th St. Eves. 8:15. Mat. Wed. & Sat. 2:15.

DAVID BELASCO presents

**Is Matrimony a Failure?**  
By Leo Ditrichstein, adapted from "Die Töchter des Freies," Blumenfeld & Kadelburg's.

Suppose you were to wake up some morning to discover that your wife wasn't really your wife at all.

What would you do?  
**LYCEUM** 4th St., near B'way. Eves. 8:15. Mat. Thurs. and Sat. at 2:15.

"Better than Raffles."—Evening World.

**4th MONTH**  
CHARLES FROHMAN presents  
The Famous Detective-Thief Play.

**ARSENE LUPIN**  
By De CROISSET and LEBLANC.

"I never budged during the four acts of 'Arsene Lupin,' who has 'Raffles' beaten to a pulp."—ALAN DALE.

affair, consisting of the Russian Symphony Orchestra of fifty well-trained musicians, and remarkably good selections. All the numbers received close attention, and hearty applause from large sized audience. **Man of the Hour** 15, 16.

—HARTFORD (H. H. Jennings, mgr.): The Countess Venturini made her first American appearance 5, 6, under management of S. N. and J. Thompson, who control the largest Summer garden in St. Louis. The play was Jenny, a story of a discontented wife by Algonson Baynes, and deals with a "poor but honest" doctor, who married a visionary, novel reading wife, always unhappy and making every one else so. The doctor brings her to live with his parents, who are continuously finding fault, and there is a gossiping neighbor to fan the flames of this discontented community. The

business. The Soul Kiss 3 disappointed a large audience; the pure art of Mile. Pertina's use dancing saved the performance. A Stubborn Cinderella 9 pleased good business. A Gentleman from Mississippi 12. Fifty Miles from Boston 24.

**VICTOR.**—OPERA HOUSE (P. F. Latimer, mgr.): Soul Kiss 1; scenery and costumes good; cast poor; entire production a disappointment. Cat and the Fiddle 7. Chaucer (Hecht 9. Gentleman from Mississippi 11. Knight for a Day 14.

**ASPEN.**—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Moving pictures 1-7. Soul Kiss 14.

## CONNECTICUT.

**HARTFORD.**—PARSONS' (H. C. Parsons, mgr.): Denman Thompson's Old Homestead made its "steenth" appearance 6, and, as usual, delighted two capacity houses. Just as did their ancestors. The Queen of the Moonlit Henge was underlined 8-10, but failed to appear. No reason given. The third Ward-Hunter Concert Sunday, 7, proved a most enjoyable

New York Theatres or Attractions under the Direction of Sam S. & Lee Shubert, Inc.

**HIPPODROME** 6th Ave., 43d-44th St. Daily Mat. at 2. Best Seats, \$1.00. Eves. & 2c. to \$1.50.

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**A Trip to Japan Inside the Earth**  
**The Ballet of Jewels**

12 Circus Acts. Tribe of Fighting Maoris

**CASINO** B'way and 39th St. Tel. 3346. Only Matinee Saturday 2:15. Eves. 8:15.

**Sam Bernard**  
In a New Comedy with Music.

**The Girl and The Wizard**  
Extra Matinee Thanksgiving Day

**DALY'S** B'way & 39th St. Eves. 8:15. Only Matinee Saturday 2:15. Telephone 5973 Madison Square

**Frank Daniels**  
**The Belle of Brittany**

Extra Matinee Thanksgiving Day

**Low HERALD SQUARE** B'way Tel. 3485 Murray Hill. Eves. 8:15. Mat. Wed. & Sat. 2:15. Wed. Mat. \$1.50.

**LAST WEEK AT THIS THEATRE**  
Whitney Opera Co presents

**THE CHOCOLATE SOLDIER**  
Mond. Nov. 22—Low Fields as Old Dutch

**MAJESTIC** 50th Street and Broadway Tel. 3300 Col. Eves. 8:15. Prices, 25c. to \$1.50. Mat. Wed. and Sat. 2:15. Wed. Mat. \$1.00.

Extra Matinee Thanksgiving Day

**BERT A. WILLIAMS**  
**MR. LOPE OF KOAL**

**PRESNO.**—BARTON OPERA HOUSE (R. G. Barton, mgr.): The Honeycomb Trail Oct. 27, 28 to small house both nights. The Traveling Salesman 31; enthusiastically received by full house. **Soups** 3; enjoyed by a large audience. **The Third Degree** 5.

**MARYSVILLE.**—THEATRE (F. C. Atkins, mgr.): The Three Twins Oct. 29 delighted a packed house. The Time, the Place and the Girl 1; fair house; well pleased. **Third Degree** 6.

## COLORADO.

**COLORADO SPRINGS.**—GRAND (S. N. Nye, mgr.): A Knight for a Day 3; received good business; co. good and performance enjoyed throughout. **Cat and the Fiddle** 8; received fair patronage; co. good in action, but woefully lacking in voice; calcium effects good. A Gentleman from Mississippi 10. Chaucer (Hecht in Ragged Robin 11. A Stubborn Cinderella 12. George Cohan and family in A Yankee Prince 15.

**GREENLEY.**—OPERA HOUSE (W. F. Stephens, mgr.): Texas 2; only fair, to fair



Countess portrayed the unattractive part with such dramatic force, and made the most of the spiritless lines. She was ably assisted by an adequate cast. James T. Powers played to capacity 8:10 in Havana, and was cordially received. His individual comedy work and grimaces kept all in good humor. The co. was large, and in good voice, with picturesque costumes and scenery. Mabel Weeks, formerly employed in a large local department store, who entered the profession two seasons ago, and who has acted as understudy to Edith Decker in the leading role of Consuelo, took the latter's place here at short notice, and acquitted herself most creditably. She was very cordially received by her many friends, and on the opening performance was the recipient of an abundance of floral tributes. Clyde Fitch's last play, "The City," is booked for 18:20.

**BRIDGEPORT.**—JACKSON'S (Ira W. Jackson, mgr.): Dan Sully received a warm welcome in "The Game 5, 6," wherein he portrayed a character diametrically opposite to his former roles. Leigh De Lacy opened a week's engagement with Grace George's former vehicle, "Clothes," and followed 9:15 with "The Three of Us, Prisoner of Zenda, Kreutzer Sonata, and The Woman in the Case." Queen of the Moulin Rouge was substituted 15 for the original booking of Maclyn Arbuckle in "The Circus Man." Brewster's "Miles," Arizona 18. The Third Degree 19, 20.—ITEM: S. W. Saunders, resident manager for S. Z. Poll for a few months past, has been transferred to the Poli Meriden house, and will be succeeded by William H. Slack, who comes from the Poli Meriden management, previous to which he was a Jean Jacques manager. He is an enthusiastic Elk.

**NEW BRITAIN.**—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The House of a Thousand Candles 9; matinee and night; to light house; fair performance. Moving pictures and illustrated songs to 8:10. Clara Turner opened for week 8, to good patronage, and continued to well filled houses for balance of week; a co. superior to many higher priced casts presented the following: Harry A. Modern Lady Jodelia, Du Merry Widow's Romance. A Thief in the House, The Days of '81, Beggar and Millionaire, Why Men Tempt Women, Zeline of the Circus, and O You Kid. The Third Degree 17.

**STANFORD.**—ALHAMBRA (Beacon Amusement Co., mgr.): Ben Green's Players in Midsummer Night's Dream, assisted by the Russian Symphony Orchestra 4; pleased capacity. Jameson Lee Pliner in "The Lottery 15; first time on any stage."—FAMILY (Herrick and Bloom, mgrs.): The County Sheriff 6; good co.; fair business. The Convict's Daughter 8; good co.; good business. House of a Thousand Candles 9.

**NORWICH.**—BROADWAY (Ira W. Jackson, mgr.): The House of a Thousand Candles 3 drew small audience; fairly good performance. Man and Wife booked for 5, 6 canceled. East Lynne 9 drew large house and was creditably presented. The Third Degree 12. The Volunteer Organist 13. Clansman 18-20.

**NEW LONDON.**—LYCEUM (Walter T. Murphy, res. mgr.): Clara Turner closed week of 1 of fair business. East Lynne, matinee and night, 10; business fair. The Volunteer Organist 11; average business and co. The Third Degree 15. Leigh De Lacy 15-20. The Candy Shop 29.

**WATERBURY.**—POLI'S (Harry Parsons, mgr.): The Old Homestead 4 pleased. Frank Sheridan and Ethel Clayton and co. in His Name on the Door 6 before a good-sized audience. David Levenson and co. in Jew and Gentile 8 to a large audience. The Convict's Daughter 10 to a fair-sized audience.

**MERIDEN.**—POLI'S (S. W. Saunders, res. mgr.): The Third Degree 18.—ITEMS: William Slack has been transferred to Poli's, Bridgeport. His many friends presented him with a diamond Elks' emblem 9. He is succeeded by S. W. Saunders, of Bridgeport.

**WILLIAMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, mgr.): House of a Thousand Candles 4 pleased small audience. East Lynne 5; interested fair-sized house. Convict's Daughter 9; gave thrills to topsy-turvy house. Third Degree 15; good advance sale. Arizona 16.

**WINNETT.**—OPERA HOUSE (Mills E. Norton, mgr.): The House of the Boy 5 to fair house; co. fair. The House of a Thousand Candles 8 to small business.

**POTNAM.**—BRADLEY (Kiebart and Stine, mgrs.): The Third Degree 9; good co. and fine business. The Flight of Princess Iris 23.

**DANBURY.**—TAYLOR'S OPERA HOUSE (P. J. Martin, mgr.): The County Sheriff 10; good house; poor co. Along the Kennebec 13.

## DELAWARE.

**WILMINGTON.**—AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Divorçons 8-15; Margaret Pitt and Marc MacDermott were greeted with rounds of applause at each performance. Sowing the Wind 15-20.

## FLORIDA.

**JACKSONVILLE.**—DUVAL (W. L. Delcher, mgr.): Paid in Full 2, 3 and 7; thoroughly pleased good business. Florence Gear 8 and 10. Climax 14-18.—ORPHEUM (James Barbridge, mgr.): Baldwin Melville in "Cumberland, 61, 2-6; this popular co. opened an extended engagement 2; their work the next week was excellent, and the public showed due appreciation. Mr. Baldwin is one of the best actors ever seen here in stock. Same players in Jane Eyre 8-14.—COLONIAL (George Hurlbert, mgr.): Colonial Stock co. in Mrs. Dane's Defense 1-4; pleased good audiences. Same players in St. Elmo 7, 8 and 9.—MAJESTIC THEATRE (A. Hoyt, mgr.): Continued excellent vaudeville every night.—ITEM: All theatres are now open Sunday nights and doing good business.

**ST. AUGUSTINE.**—JEFFERSON (A. M. Taylor, mgr.): Strongheart Oct. 27; good house; excellent performance. The Lion and the Mouse 5; good house; excellent performance. Paid in Full 4; good house; excellent performance. All three performances witnessed by well-pleased audiences; the vaudeville and moving pictures drew large houses. Amateur nights, 29 and 5, to packed houses.

**PENSACOLA.**—OPERA HOUSE (John M. Coe, mgr.): Dark 1-6. Olga Netherland in Sapho 9. The Gingerbread Man 13.

## GEORGIA.

**MACON.**—GRAND (D. G. Phillips, mgr.): S. Miller Kent in A Dry Town 4; to light house. Norman Hackett in Beau Brummel 6; splendid performance. To small but most appreciative audience. The Lion and the Mouse 8; pleased good house. The Gingerbread Man 9; good co.

and house. Fluffy Ruffles 12. Paid in Full 13. Richard Carl in Mary's Lamb 16.

**ATHENS.**—COLONIAL (A. J. Palmer, res. mgr.): Norman Hackett in Beau Brummel 2; pleased large audience. Strongheart 4; excellent, to good business. S. Miller Kent in A Dry Town 5; poor, to small house. The Show Girl 9. Florence Gear 10. Adelaide Thurston 17. The Servant in the House 25.

**ROME.**—OPERA HOUSE (Joe Speigelberg, mgr.): Strongheart 5; good, to good business. Norman Hackett 8 in Beau Brummel; excellent, to fair business. Charles B. Hanford 9 in Taming of the Shrew. Adelaide Thurston 13 in Contrary Mary. Florence Gear 17 in Fluffy Ruffles.

**AMERICUS.**—GLOVER'S OPERA HOUSE: Strongheart 3, splendid co. and medium house. Paid in Full 10. Lion and the Mouse 12.

## IDAHO.

**BOISE CITY.**—NEW PINNEY (Walter Mendenhall, mgr.): Chauncey Olcott in Ragged Robin 1, 2 was greeted by good audiences; Olcott's voice is certainly a winning card; The Olcott attraction was a sort of record-breaker in one sense. Louis James co. in Old Columbia for many years; first night receipts were \$400; record night \$600; Olcott reversed it; his first night \$770; second 1,083; Olcott received so many curtain calls and encores that audience nearly wore him out. The Soul Kiss co. D. Spollers 11, 12. Young co. 13, 19. Y. M. C. A. 27-Dec. 7. Human Hearts 2. Wyoming 8.—The Turner has been running David Garrick past week to very good business.—The Curtis Stock co. opened up in the (troupe) 3; doing well.—The Box still continues to capture the crowd.—Lyric, Star, and New House just opened 8, all doing well.—ITEM: City is lit up every night by 10,000 incandescent electric lights; making it look like a sea of glory. Travelers say it is the cleanest, most prosperous little city on the line.

## ILLINOIS.

**SPRINGFIELD.**—CHATTERTON (Chester H. Rice, res. mgr.): The Wolf Oct. 30, 31; good co. and business. Jefferson De Angelis in Beauty Spot 7; to S. R. O.; gave excellent satisfaction. Marie Cahill 8. In Wyoming 14. Thomas Orchestra given by Springfield Amateur Musical Club 10. Uncle Tom's Cabin 17.—MAJESTIC (C. H. Rumsey, res. mgr.): On the

mgr.: Shreehan Grand Opera co. 3. presented Martha to large and well-pleased audience; good co. The Lyman Twins in The Prize Winners 7; matinee and evening to capacity business; excellent satisfaction. Money Stock co. 8-14; opened in Anita the Singing Girl to good business. The Wolf 17. Three Weeks 19. Martin's U. T. C. 20. Louise Gunning 21.

**URBANA.**—OPERA HOUSE (J. Earl Moor, mgr.): Black Crook Jr., 4; good co. to capacity. William Owen in Merchant of Venice 5; fine co., to fair business. Krys's Concert co.; excellent co., to satisfactory returns. Jefferson De Angelis in The Beauty Spot 9; capacity house; excellent co., to large returns. In Wyoming 13. The Wolf 17. Uncle Tom's Cabin 19.

**ROCKFORD.**—GRAND (George C. Sackett, mgr.): Vanity Fair 2; large house. The Girl in the Grandstand 5; pleased good house. Uncle Tom's Cabin 6; matinee and evening; good houses.—NEW MAJESTIC (George C. Sackett, mgr.): Sherman Stock co. 8-13 in The Village Yeagobard and Partners for Life; to large attendance.

**EDWARDSVILLE.**—WILDEY (A. G. Tuxhorn, mgr.): In the Bishop's Carriage Oct. 30; good co.; big business and pleased. Players and Singers' Club 2; pleased audience. In Wyoming 6; fair co. and business. Walter Lindsay in The District Leader; good co.; excellent business and pleased.

**PRINCETON.**—APOLLO (H. L. Sharp, res. mgr.): The Wolf 3; pleased small house. The Girl That's All the Candy 9; canceled. Martin's Uncle Tom's Cabin 10. Blue Mouse 12; canceled. R. G. Craier Travel Talks 13. As the Sun Went Down 20. Senator H. A. La Follette lecture course 23.

**WAUKEGAN.**—SCHWARTZ (Jno. Wingfield, mgr.): The Girl in the Grandstand 2; very good co.; business good. R. G. Craier Travel Talks 6; fair, to poor business. Cozy Corner Girls 7; good, to big business. Arrival of Kitty 9; very good, to fair business. The Mouse Trap Pender 12. As the Sun Went Down 14.

**TAYLORVILLE.**—ELKS' (Jerry Hagan, mgr.): Union Station local; excellent cast; to capacity business. Lyman Twins in The Prize Winners 9. Because I Don't Pay 10. The Crystal Stock co. 15-20. The Cry Baby 25. Sousa and his Band 28.

**DECATUR.**—POWERS OPERA HOUSE (The Roman, mgr.): The Powell and Cohan Musical Comedy co. 1-6; to S. R. O. houses at every performance; the co. was excellent.

## THREE WESTERN MANAGERS



W. E. McGhie.

Edward C. Clifford.

George L. Baker.

The above pictures are of three successful theatre managers. The first picture is that of W. E. McGhie, owner and manager of McGhie's Theatre, Columbus, Kan. Mr. McGhie entered the theatrical field in 1894 as treasurer of the theatre at Marshall, Mo. In 1896 he became manager of the Columbus Opera House, Columbus, and in 1904 built the theatre of which he is now manager. Edward C. Clifford, whose picture comes second, is manager of the Cliff-

ford Theatre, Urbana, Ohio. Mr. Clifford's successful efforts to give Urbana a strong line of attractions each season meets with the support and appreciation of his many patrons. George L. Baker, whose picture is third, is the well known manager of the Baker and Hargrave theatres, Portland, Ore. As manager of the Baker Stock company Mr. Baker's success has been notable. These three men deserve the esteem in which they are held in their respective

Suwanee River 31-3; drew well and pleased. David Copperfield 4-6; appreciated by good business. Ward and Vokes in Promoter 7-10; opened to crowded house. Wireless 11-13. McFadden's Flats 14-17. Princess of Patches 18-20.

**PEORIA.**—GRAND (S. B. Harrington, res. mgr.): Madame Yale (lecture) 4; pleased. Shreehan Opera co. in Il Trovatore, Bohemian Girl, and Carmen 5, 6; fine co.; excellent business. Jeff De Angelis in The Beauty Spot 8; large business; pleased. Martin's Uncle Tom's Cabin 13. The Yankee Doodle Boy 14.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): On the Suwanee River 4-6; excellent; business excellent. Via Wireless 7-10; large houses; very satisfactory. Ward and Vokes in The Promoters 11-13. Estelle Allen in The Princess of Patches 14-17.

**AURORA.**—GRAND (Chas. Lamb, res. mgr.): Mandy Green 2; fair co. and business. The Mouse Trap Pender 5 (in German); good co. and business; pleased. The Girl in the Grandstand 6; two performances; good co., to fair business. Al W. Martin's Uncle Tom's Cabin 7; matinee and night; good co., to big business.

**ELGIN.**—OPERA HOUSE (F. W. Jencks, mgr.): Al W. Martin's Uncle Tom's Cabin 2; pleased packed house. The Girl in the Grandstand 3; good co. and line attraction. The Arrival of Kitty 10. House of a Thousand Candles 12.—ITEM: Dwight Mead, who recently appeared here in Jane Eyre, has joined W. T. Gaskell's House of a Thousand Candles co., as leading man.

**CHAMPAIGN.**—WALKER OPERA HOUSE (Samuel Kahl, mgr.): Grace Van Studdiford in The Golden Butterfly 1; excellent co. and played to packed and well pleased house. Gay Morninging Glories 4; played to a big house. Via Wireless 6; good co. and good house. Uncle Tom's Cabin 15. Merchant of Venice 20. A Gentleman from Mississippi 26. The Thief 27.

**BLOOMINGTON.**—COLISEUM (F. M. Raleigh, mgr.): Daniel Boone on the Trail, fair, to good business; Oct. 30. Bentfrow's Jolly Pathfinder co. 1-13; fair co., to good business; with Shamus O'Brien, in The Tiger's Den, For Home and Honor, Dr. Jekyll and Mr. Hyde, The Great Milky Way, The Younger Brothers, The Devil, Madame Schumann Heineke Concert 19. Powell and Cohan's Musical Comedy co. 15-17.

**QUINCY.**—EMPIRE (W. L. Busby, res.

Singers, of South Wales, entertained the students well at Washington Hall, Notre Dame University. J. Professor Spies, manager of the Notre Dame Stock co., has selected the following students to present: The Toastmaster in Washington Hall, Notre Dame University, on President's Day, Dec. 2; Claude Sorens, Louis Hops, Tom Haveran, James Kramer, Joseph Murphy and Leo McElroy. Vaudeville has been abandoned at the Elks' Temple on account of unsatisfactory patronage, but Sunday performances are given by stock co. The Carl W. Cook Stock co. presented The Hour Before Dawn 7 to good business.

**GOSHEN.**—JEFFERSON (Harry G. Sommers, mgr.): Nana Bryant and MacLean Players 4-6 presented When We Were Twenty-One. The Transgressor, Out of the Fold, and Dad's Own Girl; good business; plays and acting the best ever seen here in repertoire; Nana Bryant, P. G. MacLean, Henry Geell, A. G. Satterlee and Elsie Ridgely scored unusually well. Partello Stock co., with Jack Westernman, opened a week's engagement in The College Girls; pleased good audience; acting and staging of particular merit. On the Suwanee River 15. David Higgins in Captain Clay of Missouri 17. John W. Vogel's Big City Minstrels 24. Out in Idaho, matinee and night, 26. Steinson's Uncle Tom's Cabin, matinee and night, 29. Sousa's Hand Dances 3. Burr McIntosh and Will Deming in A Gentleman from Mississippi 10.—ITEM: The Jefferson has cultivated a large stock co. patronage and this style of entertainment has been most successful here this season. The high-priced offerings are also drawing well.

**LAPORTE.**—HALL'S THEATRE (Willbur J. Hall, mgr.): In Panama Oct. 18. With Adams and Gahl, pleased a good house; Adams and Gahl, also Shyl Brennam, deserve special mention; chorus very strong. Powell and Cohan Musical Comedy co. 18-20; opened in The Yankee Doodle Boy; to capacity; pleased. Gay Morninging Glories Burlesques 20; good co. and house. Sam S. and Lee Shubert's co. Girls 22; pleased; house fair. Berla Comic Opera co. in The Mouse Trap Pender 9. Victor and his Venetian Band 10. Three Weeks canceled. Road to Yesterday 13. Majestic Stock co. week 15. The District Leader 22. Keeper of Way Back Inn 25. Vogel's Minstrels 26. Casino Girls Burlesques 27.

**BLOOMINGTON.**—HARRIS' GRAND (B. H. Harris, mgr.): Callahan Dramatic co. Oct. 25-27; to good business; attraction poor. Jane Eyre 30; pleased good business. Buster Brown 3; pleased good house. George Beirgare's Gay Morninging Glories Burlesque co.; pleased a packed house. Polly of the Circus 10. William Owen in Shakespearean repertoire 11, 12. The Wolf 17. The Tiger and the Lamb 20.—ITEM: Mr. Harris has just added to his circuit of Bloomington and Bedford the new house built by Colonel St. Clair, at West Baden, Ind., in connection with the West Baden Springs Hotel, and will open it 14 with Polly of the Circus, and will thereafter book it in connection with his other houses, and can play Sunday night dates at this house.

**HAMMOND.**—TOWLES OPERA HOUSE (R. C. Emery, res. mgr.): The Montana Limited Oct. 31; good co. and business. The Maxwell-Hall Stock co. 1-7; very good; in The Red Collar. The Girl of the People, Shipwrecked, Belle of Richmond, The Scout's Revenge; an added attraction, this co. here was Kelsy W. W. My Terry Girl; act very good. The Blue Mouse 14. Roar Mason Stock co. 15-20. Billy the Kid 23. The Bachelor 25. James J. Jeffries and Frank Gotch 28. Vogel's Minstrels 30. The Moulin Rouge Girls Dec. 4. Daniel Boone 5.

**TERRE HAUTE.**—OPERA HOUSE (T. W. Baskard, Jr., mgr.): The Powell and Cohan 4; pleased good business. Huntington Players 7-9 in House of a Thousand Candles; business good. Marie Cahill in Boys and Betty 10; great attraction; big business. Wright Huntington Players 11-13 in A House of a Thousand Candles and POLSKA (in German); to capacity. Cherry Blossoms 7; matinee and night; fair, and business good. Coliseum burned down 9; loss \$17,000, partly covered by insurance.

**AUBURN.**—HENRY OPERA HOUSE (J. C. Henry, mgr.): Our Own Stock co. Oct. 23 in Out of the Fold; pleased fair business. Frivious Bonnie 20; failed to appear. Dewitt Miller (lecture course) 2; pleased. Ben and Gus; Vogel City Minstrels 3; good co., to fair business. Fiddler and the Girl 12. My Boy Jack 22. Texas Rangers 26.

**VALPARAISO.**—MEMORIAL OPERA HOUSE (A. F. Heinemann, mgr.): Girls Oct. 27; large and appreciative audience. Emil Heller's Comic Opera co. 3; excellent; to capacity. Rosar Mason Stock co. 8-12; opening in Shadows of a Great City, to S. R. O. The Blue Mouse 15. Bernard Daley in Sweet Innafallion 18. The Bachelor 24. Donald Robertson in The Art of Life 26.

**FORT WAYNE.**—MAJESTIC (Bice and Stair, mgrs.): Our Own Stock co. 1-4 (except 3); with daily matinees; in Who Goes There? Frank Jones in leading role made big hit; audience pleased and big houses. Via Wireless 5; great production; played to good house. Our Own Stock co. opened 8-13, matinee with Checkers and pleased good house. Mrs. Fiske in Salvation Nell 10.

**MADISON.**—OPERA HOUSE (E. J. Matthews, mgr.): Buster Brown 1; pleased capacity. Jackson-Webb Musical Comedy co. opened week's engagement 8 to S. R. O. and pleased; attractions were Boy from College, The Egyptian Girl, The Billionaire, Maid and Mummy. William Owen in As You Like It 11. St. Elmo 20. Under Southern Skies 22. Girls Will Be Girls 30.

**LINTON.**—GRAND (Tanner and Brening, mgrs.): Buster Brown 5; excellent co.; S. R. O. Gay Morninging Glories 6; good co. and business. Vaudeville 8-13; good business.—ITEM: J. E. Hooper, who managed the Grand here last season, has leased the Opera House at Jasonville, Ind. He will open soon with Hi Henry's Minstrels.

**TIPTON.**—MARTS THEATRE (N. S. Marts, mgr.): Orpheum Stock co. 8-13 in A Fair, Fright, Soldier of the Empire, Quarter Tragedy, Mrs. Temple's Telegram, The Three Holmes, and In the Mouth of the Cannon; well balanced co.; patronage satisfactory. My Boy Jack 18.

**SHELBYVILLE.**—CITY OPERA HOUSE (Col. Henry Friday, mgr.): Paid in Full Oct. 21; good co., to fair house. Suwanee River 26; pleased fair business. Culman Company 1-6; pleased packed house every night. Road Up the Mountain 8; pleased a fair sized house. Tiger and Lamb 10. St. Elmo 18.

**LAFAYETTE.**—NEW DRYDUS (Cary P. Long, mgr.): Burleigh Cash co. in repertoire 8-15.—VICTORIA ORPHEUM (James E. Erwin, mgr.): Orpheum Stock co. 1-6. The Girl in the Man and the Manicurist 1-7. The Prisoner of Zenda 8-14. Pleased good business twice daily.—ITEMS: The Cambrian Glee

Singers, of South Wales, entertained the students well at Washington Hall, Notre Dame University. J. Professor Spies, manager of the Notre Dame Stock co., has selected the following students to present: The Toastmaster in Washington Hall, Notre Dame University, on President's Day, Dec. 2; Claude Sorens, Louis Hops, Tom Haveran, James Kramer, Joseph Murphy and Leo McElroy. Vaudeville has been abandoned at the Elks' Temple on account of unsatisfactory patronage, but Sunday performances are given by stock co. The Carl W. Cook Stock co. presented The Hour Before Dawn 7 to good business.







wife, Louise Allen Collier; fair business. The Candy Shop 11. Human Hearts 12. This Man and This Woman 13.

**ROCKLAND.**—OPERA HOUSE (John J. Bowler, mgr.): Denman Thompson's Old Homestead 9; pleased capacity. The County Sheriff 20. Motion pictures doing big daily business. —ITEM: New suburban trolley lines with late return service, make this a greatly improved town for attractions.

**GLOUCESTER.**—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Gage Stock co. 2-8 did a good business; co. satisfactory. Old Homestead 10; pleased a good house. Ten Nights in a Barroom 12. Convent's Daughter 16. Human Hearts 19. Helen Grayce co. 29-Dec.

**CLINTON.**—OPERA HOUSE (J. Henry Sorel, mgr.): The Thief 13.—ITEM: This house is located in the new Town Hall, which was recently completed at a cost of \$250,000.

**ATHOL.**—OPERA HOUSE (Albert Ellisworth, mgr.): The White Squaw 4; good co.; fair house. The Third Degree 10. The Volunteer 12. Human Hearts 19. Helen Grayce co. 29-Dec.

**LEONISTER.**—OPERA HOUSE (G. E. Sanderson, mgr.): The Candy Shop 12.

#### MICHIGAN.

**KALAMAZOO.**—NEW FULLER (C. H. McGarrin, mgr.): The Girl Question 6; matinee and evening, pleased good business. Bernard Daily in Sweet Innifallen 10 (B. P. O. E. benefit); satisfied. Beverly 13; matinee and evening. Nancy Boyer Stock co. week 15, except 18, opening bill. The Girl from Out Yonder. Mrs. Fiske in Salvation Nell 18.—ACADEMY (B. A. Bush, mgr.): Going Some 5; fine co.; greatly pleased; large audience. Vogel's Minstrels 20.

**TRAVERSE CITY.**—STEINBERG'S (Chas. S. Chellis, mgr.): Uncle Tom's Cabin 6; good co. and good scenery; pleased a fair sized house. A Daughter's Devotion 17. A Good Fellow 20. Adrift in New York 25.—CITY OPERA HOUSE (Wilhelm and Volz, mgrs.): Lecture by Governor Hock of Kansas, 5; to good business.—DREAMLAND (G. Sote Silvers, mgr.): Vanderville 1-6; pleasing; to good business.

**GRAND RAPIDS.**—POWERS' (Mrs. Billman, mgr.): The Earth 4-6; excellent co.; to good business. The Girl from Rector's 8 was enthusiastically received by crowded house; the cast left nothing to be desired. Mrs. Fiske in Salvation Nell 12, 13. The Test 25.—MAJESTIC (Orin Stair, mgr.): The Gambler of the West 4-6 pleased good business. The Girl Question 7-10; fair co.; to fair business. Sweet Innifallen 11-13.

**ADRIAN.**—CROWELL OPERA HOUSE (C. D. Hardy, mgr.): Henry Woodruff in The Prince of To-Night, with a good co. 3, to a packed house giving good satisfaction. Bernard Daily in Sweet Innifallen, with a good co., 6, giving very good satisfaction, to a fair house. Graustark 13. Traveling Salesman 15. The World and a Woman 20.

**LANSING.**—BAIRD'S (F. W. Williams, mgr.): The Girl Question 5 to a very good house and business. Her Dark Marriage Morn 6; fair.—FAMILY (E. O. Johnson, mgr.): Has been sold to J. B. Wilson, who will run it, but stock, and will open about 20, and in the meantime a new front will be put in and a number of other changes made.

**ANN ARBOR.**—WHITNEY (A. C. Abbot, mgr.): The Prince of To-Night 4 made a hit; fair house. The Climax 5, 6 pleased good business. Sweet Innifallen 8; good co. and business. Vogel's Minstrels 9 made good impression; S. R. O. Graustark 11. Hurton Holmes' Lectures 17. The Merry Widow 25.

**CADILLAC.**—THEATRE (Tom Kress, mgr.): Time, the Place and the Girl 5 pleased S. R. O. house. Martin's 1 T. O. 5; fair attraction, to good house. Athletic Exhibition 12. Her Dark Marriage Morn 18. A Daughter's Devotion 19.—ITEM: Manager Kress has added fine new advertising curtains.

**BATTLE CREEK.**—POST (E. B. Smith, mgr.): Nancy Boyer Stock co. 7-12 pleased large house. The Girl from Out Yonder. The Woman's Hour. Pals. Trooper Billie. The Bell. A Secret Marriage.

**PORT HURON.**—MAJESTIC (Sam Hartwell, mgr.): Prince of To-Night 5; splendid business and gave excellent satisfaction. Beverly 6; two performances; good business. In the Bishop's Carriage 20. Mrs. Fiske in Salvation Nell 24.

**BENTON HARBOR.**—BELL OPERA HOUSE (J. A. Simon, mgr.): Littlemore and Leigh Stock co. 1-6; good attractions with splendid business. The Standbatters 10. McLean Stock co.

**JONESVILLE.**—NEW THEATRE (N. H. Widner, mgr.): John Vogel's Minstrels 5; pleased good house. A Good Fellow 16.

**CHARLOTTE.**—THOMAS OPERA HOUSE (Donovan and Lane, mgrs.): A. G. Delamater and William Norris presented Beverly 10; pleased a very good house. John W. Vogel's Minstrels 17. The Bishop's Carriage 18.

**HILLDALE.**—UNDERWOOD'S OPERA HOUSE (H. H. Wedges, mgr.): The Majestic Stock co. 1-6; fair offering and business. Arrival of Kitty 17. A Good Fellow 25.

**JACKSON.**—ATHENAEUM (A. J. Porter, mgr.): Nancy Boyer 1-7; good co.; large houses. Vogel's Minstrels 8. Sweet Innifallen 9. Beverly 11.

**HANCOCK.**—KERREDGE (Ray Kerredge, mgr.): A Gentleman from Mississippi 4 to capacity; pleased.

**SAGINAW.**—ACADEMY (G. E. Carpenter, mgr.): Beverly 10 to good houses; 7; good co.—AUDITORIUM (W. C. Walters, custodian): Going Some 11. Madame Schumann-Heink 23.

**DOWAGIAC.**—BECKWITH MEMORIAL THEATRE (W. N. Sawyer, mgr.): Bernard Daily in Sweet Innifallen 15. Stephanie Long-fellow in In the Bishop's Carriage 16.

#### MINNESOTA.

**FARIBAULT.**—OPERA HOUSE (Kaiser and Dibble, mgrs.): The Colonial Amusement co. presented Little Johnny Jones 3; good co.; gave satisfaction, to good business. The Girl from the U. S. A. 5; good co.; pleased fair business. The Yankee Doodle co. presented The King of the Desert 6; gave satisfaction, to fair business. The Alaskan, presented by M. P. Cullen 8; an excellent co.; highly pleased almost capacity house. Runco in Arsona 14.

**WINONA.**—OPERA HOUSE (D. P. Borlingame, mgr.): Commencement Days 1 pleased large audience. P. V. Powers as Billy Douglas made good and was well supported. Mary Jane's Pa 6 to good business; one of the best

cos. of the season. Girl from U. S. A. 7 pleased a good house. James K. Hackett in Samson 10. The Alaskan 12. The Great Divide 15.

**ALBERT LEA.**—BROADWAY (P. H. Malley, mgr.): A Girl at the Helm 4; good co. and business. The Irish Senator 6; fair co.; good business. The Alaskan 7; splendid co.; to fair house. De Forest Stock co. 8-14, except 12. Girl from U. S. A. 12.—BIJOU (Pramer and Babbitt, mgrs.): Moving pictures and vaudeville 2-6 to good business.

**DULUTH.**—LYCEUM (G. A. Marshall, mgr.): Commencement Days 5, 6; good; to good houses. Luigi D'Urban's Italian Band 7; very good, to fair houses. Dustin Farnum in Cameo Kirby 8-10; exceptionally good, to well-filled houses. Madame Schumann-Heink 11. James K. Hackett in Samson 12, 13.

**ST. PETER.**—THEATRE (Ladocke Brothers, mgrs.): North Brothers' Stock co. 3; good business; pleased. Little Johnny Jones 6 to good co. and business. Yankee Doodle Girls 8 pleased fair business. The Girl from the U. S. A. 12. The Irish Senator 13. Great Divide 15. Moving pictures on dark nights to good business.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Girl at the Helm 7; crowded house; choruses good; audience pleased. George Primrose's All-Star Minstrels 8; small house; audience well pleased. James L. McCabe in The Irish Senator 14.

**ROCHESTER.**—METROPOLITAN (L. B. Leder, mgr.): Little Johnny Jones 2; to good business; co. fair. The Girl at the Helm 5; to large house; good co. Harvey Stock co. 8-13. The Man from Home 15.

**AUSTIN.**—GEM (W. J. Mahuke, mgr.): Little Johnny Jones 5; satisfied good house. Girl from the U. S. A. 11. Beverly 12. The Great Divide 13. Du Barry 25.—BIJOU (Don V. Haigneau, mgr.): Motion pictures and vaudeville drew well 1-6. Three Pearce Sisters 8-10; made big hit.

**BRAINERD.**—PARK OPERA HOUSE (F. G. Hall, mgr.): Primrose and West's Minstrels pleased fair house 9. The Lone Star of Texas 18.

#### MISSISSIPPI.

**VICKSBURG.**—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): The Top o' th' World 5; fine co. and to good business. David Wardell 4 in The Music Master; perfect co. and performance, to large house. A Fool and His Money 5 failed to please light business. Richard Carle 6 in Mary's Lamb; well-pleased large audience. The Final Settlement 8. The Great Divide 12. St. Elmo 15. Brewster's Millions 15. Servant in the House 16, 17. Olga Netherole 20.

**JACKSON.**—CENTURY (S. C. Marshall, mgr.): The Jefferson Boys 2 in The Henrietta to fair business. David Wardell 3 in The Music Master; delighted S. R. O. (seats all sold in two hours after opening of box-office). A Fool and His Money 4; light house and co. Top o' th' World 5 pleased good audience. Brewster's Millions 6; fair. Richard Carle 8. St. Elmo 12. Great Divide 13. The Servant in the House 15, 16.

**YAZOO CITY.**—THEATRE (D. W. Marshall, mgr.): A Fool and His Money 3 failed to please; small house. Bailey and Austin in The Top o' th' World 4; splendid co.; best of satisfaction; fine patronage. Yorke and Adams in In Africa 5 to fair business and satisfaction. Brewster's Millions 12. Human Hearts 13. The Great Divide 15. Olga Netherole 20. The Gingerbread Man 23. Charles Grapevine 28. Strongheart 27.

**GREENVILLE.**—GRAND (W. Isenberg, mgr.): David Wardell at advanced prices 5 to crowded house in The Music Master; every one charmed. Top o' th' World featuring Bailey and Austin, 6; matinee and night; fine business and satisfaction. Marion Sherwood in The Final Settlement 9. St. Elmo 10.

**COLUMBUS.**—THEATRE (James W. Newby, mgr.): The Gingerbread Man 1 to S. R. O.; splendid attraction. St. Elmo 5; nice business; strong cast. Ruth Grey 9. Strongheart 11.

**MACON.**—NEW LYCEUM (S. J. Feilbaum, mgr.): Coburn's Minstrels 6; fine; to packed house. Human Hearts 16.

**FUPELO.**—OPERA HOUSE (E. W. Armstrong, mgr.): Human Hearts 18. Meadow Brook Farm 25.

**BILOXI.**—DRAKATER (Fred Abby, mgr.): The Gingerbread Man 16. The Servant in the House 30.

#### MISSOURI.

**ST. JOSEPH.**—TOOLE (C. U. Philley, mgr.): Corinne, supported by a good co., played to fair business. Going Some 7, S. Madame Teresa Carreno, pianist, 11. The De Vault Opera Co. in The Jewess 10. Louise Gunning in Marcelle 12.—LYCEUM (C. U. Philley, mgr.): On Trial for His Life Oct. 31-3; a good co. and presentation to excellent business. Watson's Big Show 4-6; Billy Watson a great personal hit with crowded houses. The Cowboy Girl 7-10. Yankee Doodle Girls 11-13.—AUDITORIUM: The Lagniappe Fair 3-13 drew steady business.

**KIRKSVILLE.**—HARRINGTON OPERA HOUSE (Herbert S. Swaney, mgr.): The Great John Ganton Oct. 30 pleased fair house. Lyman Twins in The Prize Winners 5; good co. and business. John R. Rose Stock co. 9 in The Curse of Mixed Blood. When the Bells Toll. The Outcast. Frank Mahara's Colored Minstrel Carnival 13. Babes in Toyland 15.

**HANNIBAL.**—PARK (J. B. Price, mgr.): The Red Mill 3; good co. and business. In Wyoming 4 pleased fair house. Mrs. Leslie Carter in Vasta Herne 6; excellent co., to big audience. Two Merry Tramps 13. The American Idea 15. Babes in Toyland 16. The Morton Stock co. in repertoire Oct. 22-27.

**BUTLER.**—OPERA HOUSE (J. O. Trimble, mgr.): The Wolf 4; Lorin J. Howard and Irene Witt succeeded in capable co.; the scenic equipment and lighting effects were excellent; a large crowd was highly pleased. Park College Glee Club 15. Monte Cristo 19. Lincoln McConnell 23. A Pair of Country Kids 29.

**CARROLLTON.**—WILCOXSON OPERA HOUSE (W. H. Hutchinson, Jr., mgr.): Watkins' Stock co. 1-4; presenting "Tah. Lena Rivers. Revenge of an Indian. A Woman War. Dr. Jekyll and Mr. Hyde. Dad's Girl; good co. and business.

**FULTON.**—PRATT'S (Gaw and Newland, mgrs.): Dark. The Wolf 13. Dr. O'Neal (lecture) 17. Mahara's Minstrels 20. Mistakes Will Happen 22. Merchants' Carnival (local) 23.

**MACON.**—LOGAN (H. E. Logan, mgr.): The Great John Ganton 1; fine performance, to good business. J. D. Chunn in T. C. 3 to good house. Ooster's Minstrels 18. The Wolf 10.

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**MEXICO.**—OPERA HOUSE (A. R. Waterman, mgr.): In Wyoming 5; fair co. The Wolf 12. Mahara's Minstrels 19. The Rays 15-17. Stanley Stock co. 22-27.

**JEFFERSON CITY.**—THEATRE (Richard Asel, mgr.): The Blue Mouse 5 pleased light house. Henrietta Crossman in Sham 6; excellent performance, to fair business.

**POPLAR BLUFF.**—FRATERNAL OPERA HOUSE (W. R. Hays, mgr.): The Beggar Prince co. 1; good performance and business. Erick Erickson 9. Louis James in Henry VIII 12.

**SEDALIA.**—OPERA HOUSE (W. H. Wood, mgr.): Mrs. Leslie Carter in Vasta Herne 9.—NEW SEDALIA (George F. Hall, mgr.): Flora Wilson 10 canceled. Going Some 13.

**LEXINGTON.**—GEYER'S (Ed Haecker, mgr.): Two Merry Tramps 5; fair co. and business. The Wolf 10.

#### MONTANA.

**MISSOULA.**—HARNOIS THEATRE (C. A. Harnois, mgr.): King Dido 2; a splendid co.; to good house. Forty-five Minutes from Broadway 3; fair co.; fair house. Blanche Bates 4 in

The Fighting Hope, with a fine co., delighted a large audience. Billie Burke 9. In Wyoming 10.—THE FAMILY (C. A. Harnois, mgr.): Laura Milton in La Belle Marie filled the house 1-6. The Golden Giant Mine 8-15.

**BUTTE.**—BROADWAY (James K. Hackett, mgr.): Billie Burke 10. A Girl at the Helm 14, 15. Kara Kendall 21, 22. Primrose Minstrels 27, 28. The Climax 29-Dec. 3. The Honymoon Trail 8, 9. Max Flynn 10-12.—FAMILY (G. N. Crawford, mgr.): Cornell Stock co. in The Two Orphans 7-13. The Pride of Newspaper Row 14-20.

#### NEBRASKA.

**LINCOLN.**—OLIVER (P. C. Zehrung, mgr.): Jack and Jill, with Ada Meade, 1; good, to fair houses. Going Some 3; excellent, to good house. Corinne in Mlle. Mischief proved fair offering to good houses. The Cowboy Girl 6; good, to good houses. Paid in Full 10. Three Weeks 11. The Little Homestead 13. Louise Gunning and Jess Dandy in Marcelle 18, 17. Sousa 19. The Man from Home and The Gay Musician coming.—LYRIC (L. M. Gorman, mgr.): Louise Carter and Horace V. Noble 20.



peared well in A Bachelor's Romance 1-6 to continual capacity. Kira 9-14. Sag Harbor 10-21.—ITEMS: All of the theatres played to almost continual capacity 1-6, because of the 4,000 visitors attending the Nebraska Teachers' Association.—Don C. Despain, half owner of the two Elite theatres and the Lincoln Western League franchise, 16 in Memphis, Tenn., attending the National Baseball Association.—The lyric management had a vanload of natural autumn leaves above the stage in offering A Bachelor's Romance.—Ralph Hanna has been engaged as the new treasurer at the Orpheum.

**MCCOOK.**—TEMPLE (McConnell and Pennell, mgrs.): The Royal Chef 2 pleased large audience. Kellogg-Haines Singing Party 5; first attraction of Citizens' Entertainment Course gave a pleasing concert to large audience. The Little Homestead 11. The House of a Thousand Candles 13.

**FREMONT.**—LARBON (W. A. Lowry, mgr.): Jack and Jill 3; light business; fair co.; Ada Meade and Jack Henderson good. Man on the Box 8; fair business and co. Paid in Full 11. Sunny Side of Broadway 13.

**KEARNEY.**—OPERA HOUSE (J. F. Saup, mgr.): The House of a Thousand Candles 3; good business performance. The Little Homestead 9; good business; pleased. The Old Clothes Man 17. Paid in Full 20. Fifty Miles from Boston 27.

**FAIRBURY.**—OPERA HOUSE (P. L. Bain, mgr.): The Man on the Box 2; good; to big business. The Cowboy Girl 5 pleased big house. Lena Rivers 8. The House of a Thousand Candles 11. The Little Homestead 13. Mollie Bawn 18.

**YORK.**—OPERA HOUSE (W. D. Fisher, mgr.): Jack and Jill 2; good; pleased good house. House of a Thousand Candles 6; good; pleased good house.

**NORFOLK.**—AUDITORIUM (M. W. Jencks, mgr.): Hans Hanson 6 matinee and evening, to fair business. Little Johnny Jones 12. Ernest Fisher Stock co. 15-20.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—THEATRE (F. W. Hartford, mgr.): The Candy Shop 8 turned them away, playing to one of the biggest houses in the history of the theatre; Frank Lator and Roch and Fulton scored heavily. The Gage Stock co. 9-13, except 11, opened to good business with the Belle of Richmond; other plays: The Golden Rule, Rival Candidates, His Majesty and the Maid, Sash and A Fighting Chance. The Old Homestead 11.

**CLAREMONT.**—OPERA HOUSE (H. T. Eaton, mgr.): Bennett-Moulton co. pleased good business 8-10 with The College Girl, A Cowboy's Romance, The Governor's Wife (matinee), and The Belle of Virginia.

**DOVER.**—CITY OPERA HOUSE (Charles E. King, mgr.): Dark Sherman's moving pictures 10 and 13, and every Wednesday and Saturday.

## NEW JERSEY.

**BRIDGEPORT.**—AUDITORIUM (Charles M. Lanning, mgr.): Deadwood Dick's Last Shot 4, with H. F. Macdonald in the title role, seemed to please a light house. A well balanced vaudeville bill attracted capacity 6; and a vaudeville programme arranged by Manager Lanning was the offering 11. Lyman Howe's Travel pictures, always in high favor, follows 18. The Brothers Byrne in their new Eight Bells 22.—ITEMS: Samuel Coon, the affable treasurer of the Auditorium, was an over-Sunday visitor to Atlantic City, where J. Parker, who played the part of Buck Farren, Sheriff of Monterey, in Deadwood Dick's Last Shot, closed with the co. in this city 4. The resignation of Elizabeth Harris, the soloist at the Majestic, has been accepted, and she will be seen in similar work at Old Fellows' Hall, Beverly, who played Elks gathered in large numbers at Grange Hall 8, the magnet that drew being a vaudeville entertainment, followed by a banquet. Manager Carl Schwarz was in New York city 3 transacting business relating to his picture house.

**TRENTON.**—TAYLOR OPERA HOUSE: Wilbur was given 6 before a large audience, which was very much pleased with the performance. Deadwood Dick's Last Shot, with its large collection of artillery and noise, attracted only a small house 8, but that was all the performance deserved. Jacob Adler, the Jewish tragedian, appeared 10 in The Abnormal Man, attracting a very good audience of his countrymen. Dan Sully 20. Eight Bells 23. Elsie Ferguson in Such a Little Queen 25-27.

**ATLANTIC CITY.**—NIXON'S APOLLO (Fred E. Moore, mgr.): Klaw and Erlanger presented Max Rogers in The Young Turk 10-13; this is one of the largest and best musical comedies that has been here for many a day; Mr. Rogers was very funny in the role of Howe Swift, Jr., and Maude Raymond was extremely entertaining in her role; the scenery and costumes were excellent, the music catchy, and an excellent chorus all helped to make it a rounding success; the principals included Max Rogers, Maude Raymond, Nanton Jacques, John Dunsmuir, Ben Hendricks, Charles Rogers, Joseph Carey, and Walter Pascall. Kitty Grey, with C. P. Huntley and Julia Sanderson. 15-18.

**PATERSON.**—LYCEUM (F. J. Gilbert, mgr.): Offered The Clansman 8-10 to capacity business; the co. was a large and capable one and pleased. Arthur De Vos, Joseph R. Garry and Evelyn Faber deserve special mention. Sold into Slavery drew well 11-13, and, despite the name, the play proved interesting to majority of its patrons; co. was well balanced. One of A. H. Woods' thrillers, The King of Bismarcks, comes 15-17, followed by The Cowboy and The Thief 18-20.

**BRIDGEPORT.**—CRITERION (Ed. B. Moore, mgr.): Myrtle Harder co. opened 8 in One Girl in a Thousand; the large cast supporting Miss Myrtle was very capable and created a very favorable impression. Burglar and the Lady 9. The Girl Out Yonder 10. A Child of the Regiment 11. That Girl of Howard's 12. The Shoemaker 13. The House of a Thousand Candles Dec. 1.

**RED BANK.**—LYCEUM (Fred Fick, mgr.): Daniel Sully in The Game 15. Eight Bells 18. Business Men's Carnival 10-17.

**BAYONNE.**—OPERA HOUSE (David Poore, mgr.): Byrne Brothers' Eight Bells 15-17. Buster Brown 18-20.

**WASHINGTON.**—OPERA HOUSE (Robert Petty, mgr.): De Rue Brothers' Minstrels 12.

## NEW YORK.

**ALBANY.**—HARMANUS BLECKER HALL (J. Gilbert Gordon, res. mgr.): Billy 4-6; pleased good sized audiences; Edgar Atchison, Ely, Jane Marbury and Franklin Jones had the principal roles, and won considerable favor. Countess Venturini in Jenny 8-10; was disappointing; the play was crude and the star failed to make much of an impression; business only fairly good. The Blue Mouse 11-13. Lottery 15, 16. Jacob Adler and his 14 theatrical players 17. Girls 19, 20.—EMPIRE (James H. Rhodes, res. mgr.): Irwin's Majestic 4-6, with Gus Fay, Joe Hollander and Magda Dahl, as usual scored a great big hit, with full capacity houses. The Star and Garter co. returned 8-10, attracting audiences which packed the house at each session; Rice and Cady and Murry Livingston and co. are now the chief features of a well arranged performance. Irwin's Big Show 11-13. Marathon Girls 15-17. Irwin's Gibson Girls 18-20.—GAIETY (Howard H. Nichols, mgr.): Fay Foy and his 14 theatrical players 4-6; mention is due the work of Sam J. Adams, comedian, and Senorita Clotto, dancer. Empire Big co. 8-10; was popular; prominent in the co. were Tom McLaue, Lynn and Emerson, Nolan and White, Rose and Ellis, and Gaiety Queen, Gaiety Queen, Gaiety Queen and Song 11-13. Fashion Plates 15-17. Sam T. Jack's co. 18-20.—MAJESTIC (Emil Deiches prop. and mgr.): 8-13: Vaudeville and motion pictures; business big.—PROCTOR'S ANNEX (Gay A. Graves, mgr.): Moving pictures and songs; entertained full house.—ITEMS: Selma Lewis, a well known Albany girl, left for Philadelphia 7 to resume her work with Oscar Hammerstein's Grand Opera co. Miss Lewis has a fine voice and is making rapid progress. A number of large box parties were here attended the Madame Schumann Heine song recital at Music Hall, Troy. 8. Henry C. Nichols, father of Howard B. Nichols, manager of the Gaiety Theatre, died at his home here last week. He was widely known and highly esteemed. Work on Manager H. J. Coble's new Clinton Theatre is progressing rapidly.

**GEORGE W. HERRICK.**

**ROCHESTER.**—LYCEUM (M. E. Wolf, mgr.): Fanny Ward in Van Allen's Wife 4-6 drew well; Miss Ward showed herself possessed of all the attributes of a star and was supported by an able cast; the play was warmly received and the audience at all times showed its appreciation of the brilliant performance. William Brady has given The Dollar Mark a fine production and a well balanced cast brought out all the fine points; Robert Warwick, as James Graham, and Cuyler Hastings, as Carson Rayla, have several interesting scenes, and both are giving strong portrayals of their parts; the Misses Elsie Edmond, Selma Johnson and Elene Foster were always satisfactory. Yiddish Players 10, 17. Rejuvenation of Aunt Mary 18-20.—NATIONAL (H. Hurling, mgr.): Mrs. Dakon, a new play, entertained full audiences 4-6; the management has selected a most capable cast; the leading roles played by Jessie Bonesteel and Laurette Taylor, were handled in a most artistic manner. Girls was very ably presented 8-10, to large houses; Besale Toner, as Pamela Gordon, was very convincing; Caroline Lock contributed much to the strength of the production, while Dorothea Sadler, as the other girl, gave an earnest and careful interpretation. Jenny 11-13. The Battle 15-17.—BAKER (D. M. Caudman, mgr.): Farrel comedy in the shape of Mrs. Lemmings 8-13; the play carried the part of Walter Corbin with that easy efficiency which has earned him so many friends here; Miss Adair, as Mabel Almslie, portrayed the part in a very skillful manner; Mr. Gilbert deserves credit for his cleverly chosen cast; the comedy roles of Orton; John B. Sumner presented the character of the doctor with originality and sincerity; the play was well staged. Mr. Smooth 15-20.—CORINTHIAN (C. W. Coleman, mgr.): Gibson Girls drew the usual large crowd 8-10; the best of many amusing situations, and many good songs and dances enlivened the action; Florence Mills and John N. Hollenbow were especially good.

**SYRACUSE.**—WITTING (John L. Kerr, mgr.): A Stubborn Cinderella, to fair business. 4-6. The Gay Hussars pleased good sized houses 9, 10; the weird beautiful Hungarian music and the orchestra were features. The Climas 12, 13. May Hobson in The Rejuvenation of Aunt Mary 16, 17. The Barrier 18-20.—BASTABLE (S. Bastable, mgr.): The Convict's Sweetheart appeared to please audiences of good proportion 4-6. Money and the Women 11-13. Cecil Spooner 15-17. Wilton Lackaye in The Battle 18. The Girl from U. S. A. 19, 20.—ITEM: George Chenet, son of the late Joseph Chenet, formerly manager of the Grand, was in town 9, 10 as manager of The Gay Hussars. The co. comes 13. E. A. BALDWIN.

**WATERTOWN.**—CITY OPERA HOUSE (W. Scott Mattaw, mgr.): The Girl from Rector's 4; Cora Bess Turner, Joseph Dailey, E. Cort Albertson and Clara Grenville, supported by an excellent co., delighted a S. R. O. house. May Ward in The Cash Girl 8 pleased fine business. Miss Ward made his hit in song. The Girl in the Looking Glass 10; carries an excellent quartette. Tempest and Sunshine 6; two performances; good, to fine business. A Stubborn Cinderella 9; one of the finest casts seen here this year; Grace Edmond as Lady Louie captivated audience at once; William White, Willard Curtis, Charles Wedlake, Francis Pierlot, Claire Noelle and Lillian Goldsmith all deserving of special mention; chorus could sing and dance; S. R. O. house. Paid in Full 15.—ITEMS: L. H. Lefferman, late of The Gay Musician co. joined A Stubborn Cinderella co. here 9 and will replace Charles Wedlake as Leonardo 15. W. H. Smith, former stage director of the San Francisco Opera co. of New York city has been conducting the rehearsal of The Pirates of Penzance dress rehearsal 16 and 17.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. Clark, mgr.): Ten Nights in a Barroom 8, 9; to capacity audiences; Mrs. Dakon 10. Girls 13. Billy 15. Hadley's moving pictures are shown on all days not taken by other attractions, and are well patronized.

**ARMORY THEATRE.** (E. M. Hart, mgr.): Pauline Hall in Under 9 was warmly greeted by large house; curtain calls were numerous; Miss Hall played the attractive widow with animation and charm. William C. Holden's racy characterization of the rough, but loyal trainer, Matt Donovan; Gus Alexander's amusing stable boy, Buster, and John De's dapper jockey Chappie Ratus were praiseworthy; Dell Henderson and Daniel Fager had the roles of the two admirers. The Girl of the Golden West 12. Faust 13. The Dollar Mark 15-17.

**ELMIRA.**—LYCEUM (Lee Norton, mgr.): The Broken Idol 4; large house. Pauline Hall in Under 9 was warmly greeted. Cinderella 15. May Hobson 18.—ITEMS: Louise Sheppard joined A Broken Idol as prima donna

4, and is giving good satisfaction in the role of Marion Pugsley. Elna Archer Crawford joined the Mortimer Snow Stock co. at Troy. Thomas Connelly, owner of the Happy Hour Theatre, will continue it as a vaudeville house when Ira Vandewater moves therefrom to his new theatre, the Orpheum, in January. Carl Gantvoort, formerly leading baritone of the Rector's Theatre Opera co., and now filling that role with The Gay Hussars, called on friends 7.

**JOHNSTOWN.**—OPERA HOUSE (J. A. Collin, mgr.): Royal Opera co. presented The China of Normandy 1 and pleased a very good house. The Girl of the Mountains 2, drew well and gave excellent satisfaction. Daniel Ryan in The Fox and scenes from Macbeth 3; pleased fair business; star is supported by a strong co. American Vitagraph 6; more than fifteen (two 12 houses) Royal Opera co. in The Telephone Girl 12. American Vitagraph co. 13. Girls 16. Royal Opera co. in Carmen 17. Paid in Full 18. American Vitagraph co. 20.

**SARATOGA SPRINGS.**—BROADWAY (Fred C. Mallory, mgr.): Byrne Brothers' Eight Bells 6; delighted a large audience; co. and production first class. Kenneth Bruce 7; excellent lecture; greatly entertained audience. The White Squaw 11. Blue Mouse 15. The Stronger Sex 19 canceled. Girl 22. Tempest and Sunshine 20. St. Elmo Dec. 1. Faust 2.

**TROY.**—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): The Climas 8; entertained fair audience; co. good. Eight Bells 9, 10; delighted good houses. The Gay Hussars 11. Billy the Kid 13. LYCEUM (Wm. H. O'Neil, mgr.): The Mortimer Snow Stock co. 8-13 in Sowing the Wind, to S. R. O.; Edna Archer Crawford is with the co. for a short season; she is a great favorite in Troy.

**PALMYRA.**—OPERA HOUSE (H. L. Averill, mgr.): Moving pictures and songs, with Nelson Barham soloist, 6, to packed house. Moving pictures, with George S. Bush, began as a special feature 13. Franklin Woodruff in The Call of the Wild 24. Faust 26. Isle of Sice 9.—ITEM: Manager Averill was re-elected Town Clerk 2.

**ROSE.**—LYRIC (Edward J. Gately, mgr.): The Girl from Rector's 8; big house, but the performance failed to give good satisfaction. Robert Edison in The Noble Spaniard and the Outpost 6; excellent, to fair house. A Stubborn Cinderella 8; gave very good satisfaction, to very good sized attendance. The Climas 11. Paid in Full 16.

**WELLSVILLE.**—BALDWIN (Interstate Amusement Co. mgrs.): The World and a Woman 3; light house. Nancy Avril, with good support, gave a fine presentation of The Stronger Sex 8, to light business. Call of the Wild 12. Climas 18. Three Twins, booked for 11, has been changed to some date later in the season.

**AUBURN.**—NEW JEFFERSON (J. O. Barnes, mgr.): The Climas 12; good business. Faust 19. Tempest and Sunshine 20. May Robinson 22. White Squaw 25.—BURLING AUDITORIUM (J. N. Ross, mgr.): Mrs. Dakon 8; pleased small audience. Girls 11; excellent business.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, mgr.): Stronger Sex 3, pleasing, to fair house. Daniel Sully in The Game pleasing, to capacity house. Eight Bells (Byrne Brothers) 11. White Squaw 17. Paid in Full (return engagement) 20. Traveling Salesman (return) 23.

**WAVERLY.**—LOOMIS OPERA HOUSE (H. C. Watrous, mgr.): The Cash Girl 3; fair house and performance. The Stronger Sex 6; excellent production to good business. Wildfire 12. The Call of the Wild 15. The Climas 19.

**BATAVIA.**—DELLINGER OPERA HOUSE (Wm. F. Hallett, mgr.): Upton Depot (local) 3, 4, pleased good business. The Girl from Rector's 8; very good, to good business. Lena Rivers 9. A Cavalier in Steel 13. 18 canceled. Dallas Wilford in Mr. Hopkins 18. The Call of the Wild 22.

**JAMESTOWN.**—SAMUEL'S OPERA HOUSE (J. J. Waters, mgr.): The Broken Idol 8; good co. and business. Mephisto 9; good attraction; fair business. The Rays 12. The Girl from Rector's 15. Lena Rivers 19.

**GLENS FALLS.**—EMPIRE (J. A. Holden, mgr.): Paid in Full 8; good business and co. Dan Ryan in The Fox 6; good co. and business. The Climas 9; fair business; excellent co. Billy the Kid 10; fair business. The Thief 12. The Traveling Salesman 18. 19 canceled.

**OSWEGO.**—RICHARDSON (Frank E. Foster, mgr.): Tempest and Sunshine 4 (matinee and night); fair co. and business. Stubborn Cinderella 10. Paid in Full 13. Indian Band 15. As Told in the Hills 25 (matinee and night).

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (Max New House, mgr.): Hadley's moving pictures 10-12. The Gay Hussars 13. Howe's moving pictures 15. The White Squaw 16. Polly of the Circus 20.

**AMSTERDAM.**—OPERA HOUSE (George McClellan, mgr.): The White Squaw 9; pleased two small houses. The Blue Mouse 10; co. and performance excellent, to capacity house. Girls 17.

**MIDDLETOWN.**—STRATTON (O. S. Hathaway, mgr.): Moving pictures and vaudeville 8-12; good houses. Brothers Byrne in New Eight Bells 13. Charles K. Champlin Stock co. 16-20.

**NEWBURGH.**—ACADEMY (Fred M. Taylor, mgr.): Moving pictures 8-11, to crowded houses; pleasing performances. Eight Bells 12. Moving pictures 13, 15-19. Traveling Salesman 20.

**NIAGARA FALLS.**—INTERNATIONAL (Harris Lumber, mgr.): George Barr McCutcheon's Beverly 3; good business; greatly enjoyed. The Girl from Rector's 11. The Rays in Kid Cane 19.

**HORNELL.**—SHATTUCK OPERA HOUSE (Chas. S. Smith, mgr.): A Broken Idol 6; the co. good and drew large audience. The Three Twins 11. Lena Rivers 13. A Stubborn Cinderella 16. Wildfire 16.

**GENEVA.**—SMITH (F. H. Hardison, mgr.): Cash Girl 4; fair, to good house. The Girl from Rector's 8; very good, to S. R. O. The Stronger Sex 10; pleased fair house. Girls 12. St. Elmo 23. Call of the Wild 25.

**CORNING.**—OPERA HOUSE (Ernest J. Lynch, mgr.): Three Twins 10; house sold in advance; delightful performance. Faust 11. Wildfire 15. The Climas 17.

**LOCKPORT.**—HOLME OPERA HOUSE (J. Harvey Dyer, mgr.): Lyric Circus Club 8. Y. M. C. A. concert; pleased a packed house. Girl from Rector's 10. Havana 12.

**PLATTSBURGH.**—THEATRE (M. H. Farrell, mgr.): Traveling Salesman 9; full house; excellent co. The Thief 16. Paid in Full 17.

**HERKIMER.**—OPERA HOUSE (Ben

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Schermer, mgr.: Daniel Ryan in The Fox 2; fair house.

## NORTH CAROLINA.

**ASHEVILLE.**—OPERA HOUSE (J. D. Arnold, res. mgr.): Tim Murphy 5; excellent co.; pleased good business. Manhattan Opera co. 8-13 opened with Orlivette and pleased capacity with Mocking Bird, Martha, Bohemian Girl, Maritana, Fra Diavolo, Jack and the Beanstalk, Orlivette.

**GREENSBORO.**—OPERA HOUSE (H. H. Tate, mgr.): Florence Gear in Fluffy Bunnies 1; excellent co., to large business. John Griffith in Macbeth 4; very good, to small house. Williams' Stock co. 8-15.

## NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, mgr.): Commencement Days Oct. 28, pleased a fair-sized audience. Dustin Farnum in Cammie Kirby 1 drew a capacity house that thoroughly enjoyed the performance. Babes in Toyland 2, with Ignacio Martinelli, ably assisted by Gus Pixley, Ida Ward, Marie Radcliffe, and Marie Maletta in the leading roles, and a lively chorus gave a splendid performance; production fully equal to the demands. Blanche Bates in The Fighting Home 13. Primeval Forest 14.

**JAMESTOWN.**—OPERA HOUSE (Morris Beck, mgr.): Dr. J. C. McDermack in lectures, "What Doctors Know," auspices of County Medical Association, 3; one, to large house. Ole Olson 8.

**WHAPEPOT.**—OPERA HOUSE (Harry Hance, mgr.): Babes in Toyland 4; excellent co., to good house; audience well pleased. Tempest and Sunshine 8. Ole Olson 12.

## OHIO.

**URBANA.**—CLIFFORD (Edwin Clifford, mgr.): Witches Hour 10.—LYRIC (Larry P. Ryan, mgr.): The Dan Hall co. closed their week in Urbana 6 and packed the house every night. The Hills played very well. The Cripple, Dary Crockett, The Farmer and the Detective, Richard III, The Serpent and Dove, Enoch Arden, and The Irishman's Home. Every performer gave the greatest satisfaction. Fred Williams in Fluffy Bunnies and the Musical Duo (W. H. Marvitz and wife) with pictures 7-9, drew well and pleased.—ITEM: A number of Urbana folks went to Springfield 8 to see Mrs. Pike in Salvation Nell and returned loud praises of the play and co. Stage Manager W. T. Clark lives in Springfield, and was kept busy greeting old friends.

**WILLIAM H. MCGOWN.**

**AKRON.**—COLONIAL (F. E. Johnson, res. mgr.): Via Wireless 4 proved very interesting to a goodly attendance. Paul Gilmore in The Call of the North 6; the usual Gilmore business. Paul, like his brother Barney, has only a following. De Wolf Hopper in A Matinee Idol 10; very large business; audience highly entertained. Stetson's U. T. C. 11. The Holy City 13. English Grand Opera co. in Aida 16. The Traveling Salesman 18. The Climas 23. Pauline Hall in Wildfire 25. The Newtweeds 29. Paid in Full (return) 30. Buster Brown Dec. 3. The Three Twins 4. Kirk Brown week of 4.—GRAND (O. L. Eisler, res. mgr.): The Last Trail 4-6; fair business, co. pleasing. The Rays in King Casey 8-10; large business. Thomas and Orange Blossoms 11-13. East Lynne 15-17. The Candy Kid 18-20. David Copperfield 22-24. Graustark 25-27. Wanted by the Police 30. Dec. 1.—ITEM: Active work has begun on the new vaudeville and moving picture theatre. When completed it will seat about 1,600 people.

**SPRINGFIELD.**—FARRAR (Harry A. Ketcham, mgr.): The House that Jack Built (local) 4, 5 to very good house. The Newtweeds and Their Baby 6 was well received by fair business. Mrs. Pike in Salvation Nell 8; Mrs. Pike, her co. and the play were highly appreciated by a good sized audience. Paid in Full 10. Ole Skinner in Your Humble Servant 11. The Girl from Rector's 12. The Ocular Players 17. De Wolf Hopper in The Matinee Idol 18. The Merry Widow 20.—OPERA HOUSE (Springfield Theatre Co., mgr.): Duncan Hryniothe Comedy co. 1-4 closed their engagement to large attendance. Avis Paige in East Lynne 8 gave a very pleasing presentation to fair business. For Health and Home 12 13.

**DAYTON.**—VICTORIA (L. M. Rada, res. mgr.): G. C. Miller, bus. mgr.: Mrs. Pike in Salvation Nell; fine production, to capacity. Paid in Full 14. Ole Skinner 15. Javariand (local) 16. 17. Merry Widow 18.—NATIONAL (Gill Burrows, mgr.): Under Southern Skies 4-6; excellent; good business. David Copperfield 8-10; fine; good houses. The Virginian 11-13. Workingman's Wife 15-17. Bound on the Mountain 18-20.

**ZANESVILLE.**—WELLS OPERA HOUSE (Vincent Seaville, mgr.): The Holy City 6; satisfactory, to good sized audience. Paul Gilmore in The Call of the North 9 pleased capacity. Mae La Porte co. 8-13; fine co. and business, with Her Great Awakening. Javen Ticket 210. A Brother's Revenge. When Hearts are Young. The Little Brigadier. The Great White Trail.

**CANTON.**—OPERA HOUSE (R. E. Rutter, res. mgr.): Via Wireless 3 pleased good business. Keith Stock 8-13 opened to fair business, presenting Never Late to Bed, The Great Diamond Mystery, The Devil and Slaves of Passion, The Wolf Hopper 12. The Holy City 13. The English Grand Opera co. 17. The Climas 18-20.



**FLORENCE.**—Auditorium (F. Brand and G. Brown, managers). The Associated Medical Center.



edy co. 2; fair co. and business. Joshua Simpkins 9. The Osterling Amusement co. 1-7; fair carnival and business. Johnny Jones Carnival co. 8-15.

**GREENVILLE.**—**OPERA HOUSE** (R. T. Whitmore, mgr.): Wayne Comedy co. Oct. 23-27; excellent good business. A Dry Town 8; small audience; well pleased. Tim Murphy, under the management of William A. Brady and Louis F. Wesha presented Old Innocence 8. B. C. Whitney's The Show Girl 11.

### SOUTH DAKOTA.

**SIOUX FALLS.**—**NEW THEATRE** (Fred Becher, mgr.): The Williams Hughes co. 1-8 to good houses, and co. gave general satisfaction. Babes in Toyland 7. 8. Little Johnny Jones 9. Porter J. White's Faust 12. W. B. Patton in The Blockhead 15. Cohan and Harris' Minstrels 16.

**YANKTON.**—**NEW THEATRE** (M. W. Jencks, mgr.): Molly Bawn 5; fair business; pleased. The Other Girl 6; good business; poor co. Babes in Toyland 10.

### TENNESSEE.

**KNOXVILLE.**—**STAUD'S** (Frits Staud, mgr.): Robert B. Mantell in Othello 5; excellent performance. 10 good business. Frits Scheff 7 canceled. Charles B. Hanford in The Taming of the Shrew 10; good performance, to fair business. James Lucas and Marie Flynn in The Golden Girl 11. Fred Niblo's Travel Talks 12. Paul in Fall 19, 20. BLISS (Fred Martin, mgr.): Opened to big business with excellent performance of Pierre of the Plains, with Severn De Deyn, 7-12. The Squaw Man 14-19. —ITEM: The advance sale of Frits Scheff was the largest in years.

**CHATTANOOGA.**—**SHERBURN** (P. R. Albert, mgr.): Tim Murphy in My Boy 2; excellent small house. Human Heirs pleased good business 3, 4. Robert Mantell delighted good business 6. Frits Scheff in The Prima Donna 9. The Golden Girl 10. Charles B. Hanford and Marie Drobach 11. Olga Nethersole 13. —BLISS (C. A. Albert, mgr.): Severn De Deyn in Pierre of the Plains pleased fair business 1-6. Ray Raymond in Dave Devil Dan 8-13.

**NASHVILLE.**—**VENDOME** (W. A. Sheets, mgr.): The Golden Girl, with an excellent co., captivated good audiences. Frits Scheff was booked to appear, but, owing to illness, the engagement will probably be canceled. David Wardfield will play to capacity 12, 13. Olga Nethersole 15, 16. Brewster's Millions 17. The Red Mill 18, 19. —THE BLISS (George H. Hickman, mgr.): Captain Clay of Missouri 8-13.

**JACKSON.**—**MARLOWE** (M. Kahn, local mgr.): Louis James 1 pleased good house. St. Elmo 8; good co. S. R. O. Devil's Auction 10. The Red Mill 17. Black Patti 18. Meadow Brook Farm 20.

**DYERSBURG.**—**AUDITORIUM** (Scott Brothers, mgr.): The College Boy 1; poor business and performance.

**PARIS.**—**CRETE OPERA HOUSE** (H. B. Murphy, mgr.): The Hushaw Grand Opera co. 3; excellent large audience.

**BRISTOL.**—**HARMING OPERA HOUSE** (C. M. Brown, mgr.): Golden Girl 12.

### TEXAS.

**SAN ANTONIO.**—**GRAND OPERA HOUSE** (Sidney H. Weiss, mgr.): A Gentleman from Mississippi 1-3; fair business, one of the best seen this year. When His Wife's Away 4; poor co. and business. The Wolf 5; splendid performance, to fair business. Al. G. Field's Minstrels 6, 7; better than ever this year; business good. Polly of the Circus 8-11. The Man of the Hour 12, 13. Al. Wilson 14, 15. The Royal Italian Opera co. 17-20. Louis James 22, 23. Knight for a Day 24. Charles B. Hanford 25. The Jeffersons 27. Texas 28. Frits Scheff 29. Cohan and Harris' Minstrels 30. Nov. 1. —**EMPIRE OPERA HOUSE** (M. E. Brady, mgr.): The Gagon and Gagon Stock co. in The Ensign Oct. 31-6 to poor business; co. very poor. Week 7-13 closes the engagement of the Gagon Stock co., when they will play The Unwritten Law. The Gagon and Pollock Stock co. will leave night 13 for Houston to fill an indefinite engagement there. Orz Mann drew the \$50 offered by stock co. for a suitable name of the bill presented week 24-30. The name given was Destiny. —ITEM: Al. Trahern and his stock co. of twenty people arrived in San Antonio 3, after a six day's trip on the water from New York to Galveston via the Mallory Steamship Line on the "Br." Mr. Trahern reports a delightful trip; all of the co. well except Jessie Mae Hall, the leading lady, who was landlocked for a few days after reaching the city. Trahern and his co. will open a fourteen weeks' engagement at the Empire Opera House. The opening bill will be The Cutest Girl in Town. —**TENT THEATRE** (H. D. Rucker, mgr.): The H. D. Rucker Korak Stock co. is still playing at the tent to fair business 7-13. —ITEM: The San Antonio Interior Fair will hold its eleventh anniversary 6-17 and promises to be much better than that of previous years. Weather warm and delightful.

**EL PASO.**—**THEATRE** (Frank Rich, mgr.): The Land of Nod Oct. 31; two performances, to splendid business. The Girl Question 12, 13. Liberte's Orchestra 3. —**CRAWFORD** (Frank Rich, mgr.): North Brothers Stock co. in Girls 1-7. The Wolf 8-15; capacity business nightly; Grace Lockwood and Edwin Bailey especially fine; the Rich Ladies' Orchestra gave a concert before and after green acts and were especially fine, and the vocal solos of Miss Leona and the cornet solos of Grace Bieh were alone worth more than the price of admission. —**MAJESTIC** (Frank Rich, mgr.): Subject for Dissection 1-7. The Property Boy 8-15; capacity business; Genevieve De La Cour becomes more popular daily.

**DALLAS.**—**OPERA HOUSE** (George Anny, mgr.): After a star of one week of solid business. Polly of the Circus closed an engagement of eight performances. This is the first attraction outside of the big extravaganzas that has ever attempted a full week's run in any of our local theatres. The crowded houses at each performance attest to the good judgment of the management in so doing. The co. is of exceptional merit in its entirety. Ida St. Leon in the leading role was as charming and as pleasing as could possibly have been. The first night from Mississippi 8-13. Al. G. Field's Minstrels 12, 13. —ITEM: The Empire Stock co. has a strike on among the stage hands, who refused to accept a cut in wages. So far no adjustment has been effected.

**ALVESTON.**—**OPERA HOUSE** (Charles T. Brian, mgr.): Richard Carl in Myrra's Lamb 1 to good business. Al. G. Field's Minstrels delighted large houses 3. The Wolf 6; good co.;

business fair. Who's Your Friend 7 pleased fair attendance. Too Many Wives 8; poor co.; small house. Man of the Hour 9. International Grand Opera co. 10, 11. The Jeffersons in The Henrietta 12. Top of the World 13.

**WACO.**—**AUDITORIUM** (Jake Gardokle, mgr.): The Wolf 4; good co. and business. The Gentleman from Mississippi 5; good co. and excellent business. Al. G. Field's Minstrels 9. Al. H. Wilson in Meis in Ireland 11. Joe Morris in Too Many Wives 12. Polly of the Circus 13. —**MAJESTIC** (Charles E. Senses, mgr.): Vaudeville and motion pictures; good houses and performances.

**PALESTINE.**—**NEW TEMPLE** (W. E. Swift, mgr.): Lewis and Lake Musical Comedy co. 1-3 had excellent business. Tempest and Sunshine 4 pleased. Missouri Girl 5 to satisfactory return. The Man of Honor 6. Parsifal 10. The Jeffersons 13. King of Tramps 24. —**LYRIC** (Tim O'Connell, mgr.): Pictures and vaudeville continue to draw good business.

**BONHAM.**—**STEEGER OPERA HOUSE** Stevenson and Wilson, mgrs.: Uncle Josh Jenkins 5; good business; poor attraction. The Great Divide 6. The Man of Honor 7. Miss Brooks, the leading woman, is a social favorite here and made a big hit as Ruth Jordau. Edgar Jones and Eleanor Parker deserve mention. When Wife's Away 23.

**M'KINNEY.**—**OPERA HOUSE** (Jesse Warden, mgr.): Uncle Josh Jenkins 2; good business; performance pleased. Parsifal 3 pleased fair business at advanced prices; house scenery used, stage too small for co.'s scenery. Georgia Minstrels 22. Matinee Girl Dec. 1. Gertrude Ewing 2-4.

**GROESBECK.**—**OPERA HOUSE** (B. L. Lenamon, mgr.): The Franklin Stock co. 4-6 pleased very good business. The Franklin Stock co. 8, 9. The Margaret France Stock co. 10, 11. The Missouri Girl co. 12. Richards and Pringle's Minstrels 16. Erick Erickson co. Dec. 6.

**GREENVILLE.**—**KING OPERA HOUSE** (Walter Bean, mgr.): Parsifal 2 pleased small audience. The Man of Honor 6; good co. and play; pleased a fair sized audience.

**LAMPASAS.**—**OPERA HOUSE** (O. N. Wicher, mgr.): Marie Nielsen co. 4-6 in A Gambler's Sweetheart. The Country Hero. At the Old Tavern; fair audiences; co. pleased. Lewis and Lake 10.

**CLARKSVILLE.**—**OPERA HOUSE** (C. O. Gaines, mgr.): The World and a Woman 3 to good business; very pleasing performance. Uncle Josh Jenkins 6; fair business and performance.

**AMARILLO.**—**GRAND** (H. H. Elliott, mgr.): The Tiger and the Lamb 1; good co. and business. The Payton Sisters 2 (return engagement); fair co. and business. The Albert Taylor co. 10.

**WAXAHACHIE.**—**OPERA HOUSE** (V. H. Shilton, mgr.): Franklin Stock co. Oct. 25 to poor business. Smart Set 29; topheavy house. Tempest and Sunshine 9. Parsifal 13.

**BROWNWOOD.**—**OPERA HOUSE** (R. W. Harriman, prop.): Will be used for vaudeville and moving pictures on each night except when engaged for dates ahead. Georgia Minstrels 6.

**SHERMAN.**—**OPERA HOUSE** (A. B. Saul, mgr.): Al. H. Wilson in Meis in Ireland 1; S. R. O. Mr. Wilson at his best, and the encore numerous. The Great Divide 5; good business; pleased.

**AUSTIN.**—**HANCOCK OPERA HOUSE** (George H. Walker, mgr.): The Gentleman from Mississippi 3; good, to no business. The Wolf to fair house 4.

**MARSHALL.**—**AUDITORIUM** (L. A. Meyers, mgr.): Joe Morris 5 to good business; co. good. Parsifal 9.

### VERMONT.

**RUTLAND.**—**OPERA HOUSE** (Boyle and Bremer, lessees): Paid in Full 5, to large house. The Fox 7, to poor business. The Traveling Salesman 11, to good house. The Thief 13. Flight of the Princess 15. Billy Kid 16. N. A. Vandeville 16-30. —ITEM: Cairo Temple, Shriners, will build a theatre here.

**BRATTLEBORO.**—**AUDITORIUM** (George R. Fox, mgr.): The Bennett and Moulton co. closed the week satisfying large audiences. The Girl from New York 4. When the Bell Tolls 5. The College Girl and The Great Lyndon Bank (Johney).

**WHITE RIVER JUNCTION.**—**GATES OPERA HOUSE** (A. M. Hall, mgr.): Volunteer Organist 23. Third Degree Dec. 4; matinee and night.

**WOODSTOCK.**—**MUSIC HALL** (A. B. Morgan, mgr.): Phil Oct 11-13. The Thief 29.

**BARRE.**—**OPERA HOUSE** (John E. Hoban, mgr.): The Traveling Salesman 4; excellent co. and business. The Thief 6; pleased good house. Polly of the Circus 13.

**ST. ALBANS.**—**OPERA HOUSE** (T. B. Waugh, mgr.): Eight Bella 5; fair co. and business. The Traveling Salesman 8; pleased capacity house. The Thief 9; excellent attraction; fair business.

### VIRGINIA.

**STAUNTON.**—**DEVERLEY** (Barkman and Shultz, mgrs.): Servant in the House Oct. 23; large and well pleased audience. Burglar canceled. The Four Pickers co. opened to S. R. O. in repertoire 1-6 in Hello, Bill. For a Girl's Love, in Nevada. Vengeance. Denise. Child of the Streets. The Captain's Double; pleased. Our New Minister 8. Local 9. Flower of the Ranch 10. Local 12. Knight for a Day 13. Isle of Spice 17. Paul Gilmore 19. Polly of the Circus 25. Richard Carl 30.

**RICHMOND.**—**ACADEMY** (Leo Wise, mgr.): Jacob A. Adler and co. in The Stranger 4 to fair business. Fred Niblo in his Travel Talks 5 pleased big business. The Flower of the Ranch 13. —BLISS (C. I. McKee, mgr.): The Squaw Man 8-13; good co. to nice business. Charlotte Temple 15-20.

### WASHINGTON.

**TACOMA.**—**TACOMA** (C. H. Herald, mgr.): Blanche Bates in The Fighting Hope Oct. 25, 26 drew light houses. The Talk of New York (George M. Cohan's) 29, 30; well patronized. Billie Burke 3 in Love Watches played to an overpacked house; audience not especially enthusiastic. Elmer's Royal Italian Band 24 at the State Armory drew big crowds, matinee and evening. —ITEM: Clinton P. Ferry and wife (Kate Hawthorn) have returned to Chicago. Mr. Ferry is playing two Valley Forge co.

**EVERETT.**—**THEATRE** (H. R. Willis, mgr.): The Climax Oct. 30; good co. to small house. —ACME (Peter St. John, mgr.): The Fatal Wedding 1-6. —ITEM: Ruby Bridges suffered from a severe cold and could not appear.

Her understudy did fine work as the pupil in The Climax.

**NORTH YAKIMA.**—**THEATRE** (Harry Cort, mgr.): Lena Rivers 1; fair co. and business. King Don 8. Human Hearts 11. Forty-five Minutes from Broadway 13. Ezra Kendall 30. —ITEM: Harry Cort succeeded Fred S. Schaefer as manager this week. Mr. Schaefer will devote his whole time to the bill posting and picture show business.

### WEST VIRGINIA.

**WHEELING.**—**COURT** (E. L. Moore, mgr.): Heir to the Hoarah 3; fair business. De Wolf Hopper 5; S. R. O. Paid in Full 9 (return); good business. Kirk Brown co. 7-13 in The Wife, Brown of Harvard, and Under the Red Robe to splendid business. Merry Widow 15, 16. The Broken Idol 19, 20. —**VIRGINIA** (Charles A. Feinler, mgr.): Road to Yesterday 4-10; good business. Candy Kid 11-13. David Copperfield 15-17. Joseph Hertie 18-20. —**APOLLO** (H. W. Rogers, mgr.): Clark's Runaway Girls 8-10; S. R. O. Scribner's Oh, You Woman co. 11-13. Al. Reeves' Big Beauty Show 15-17. Cracker Jacks 18-20. —**OPERA HOUSE** (Charles A. Feinler, mgr.): Hall's Players 8-10 in Two Orphans and 11-13 in Tennessee's Pardner; S. R. O.

**PARKERSBURG.**—**CAMDEN** (W. E. Kemery, mgr.): Paid in Full 3 pleased good house. The Heir to the Hoarah 3 canceled. Ike and Abby 12. Paul Gilmore in The Call of the North 13. The Devil's Auction 24.

**WESTON.**—**CAMDEN OPERA HOUSE** (Whelan and Edwards, mgrs.): Quincy Adams Sawyer 5 pleased small business. Hayes Stock co. 8-13; good performance and business.

**CHARLESTON.**—**HURLEY** (N. S. Burlew, mgr.): Barlow and Wilson's Minstrels 4; poor performance and business. The Devil's Auction in The Prince Chap 5; excellent production to good business. The Isle of Spice 6; co. and business fair. Paul Gilmore 16. Our New Minister 17.

**BLUEFIELD.**—**ELKS** (S. H. Joffe, mgr.): Prince Chap 9 canceled. Isle of Spice 10 pleased good business. Our New Minister 11. The Golden Girl 3. House of a Thousand Candles 17. Paul Gilmore in The Call of the North 20. Polly of the Circus 22. Red Mill 24. Just Struck Town 26.

**FAIRMONT.**—**OPERA HOUSE** (J. E. Powell, mgr.): Musical (local) 4; fair house. Paid in Full 9; enjoyed by medium attendance. Paul Gilmore in The Call of the North 11. Himelstein's Stock 13-20.

**GRATON.**—**OPERA HOUSE** (George Brinkman, mgr.): Moving pictures to S. R. O. all week. Daniel Boone on the Trail 11. —**CASINO** (Phillips and Jones, mgrs.): Vaudeville.

### WISCONSIN.

**RACINE.**—**THEATRE** (Daniel M. Nye, mgr.): Hickman-Reaser Stock co. closed a successful week having produced The Sweetest Girl of All. St. Elmo. Bonnie Annie Laurie. Brownville Rapt. A Human Slave. A Parisian Pearl. And a Daughter of the Ghetto; Mahatma mystified the patrons between acts; their own orchestra in a feature large business, well merited. The Arrival of Kitty 8; co. was all right, but patronage light. Time, Place and the Girl 11. The College Boy 13. The Bachelor 14. The Hired Girl 15. Daniel Boone 16. —ITEM: Frank Cary, ticket seller at Racine Theatre, is suffering from pneumonia caused by being bitten on the hand by a tame bear carried by the Hickman-Reaser co.

**MADISON.**—**FULLER OPERA HOUSE** (Marcus Helman, mgr.): Rose Melville in Sis Hopkins 3 pleased a fairly large audience. Martin's U. T. C. 4 pleased the juveniles. Henry E. Dixier in Mary Jane, a Peppercorn, a Fair house. Dorothy Fairfax in St. Elmo twice 6 pleased good houses at popular prices. James K. Hackett in Samson 8 drew well; grand production. The Canceled co., applies local Attie Angus Charity, 9, 10, pleased big houses. Monte Carlo 11, 12. A Gentleman from Mississippi 13, 14.

**RHINELANDER.**—**OPERA HOUSE** (Hanson and Taylor, mgrs.): Moving pictures 6 to S. R. O.; also Sunday night benefit performance for George Johnson, pianist and vocalist, to S. R. O. —ITEM: George Johnson, of the Grand Alibi Theatre, was operated on for appendicitis 5. Operation was successful and an early recovery is looked for.

**EAU CLAIRE.**—**OPERA HOUSE** (C. D. Moon, mgr.): Grace Hayward Stock co. in repertoire Oct. 31-7; good business; fair talent. Plays: When Knighthood Was in Flower, Raffles, The Great Question, St. Elmo, The Woman and the Wife, Molly Bawn, Thelma, Little Women, D'Urban's Band 8-10. James K. Hackett 11. The Alaskan 13. Beverly 14.

**BELOIT.**—**OPERA HOUSE** (R. H. Wilson, mgr.): Charles Gammon delighted small houses 5-6 with his lecture, The New China. A co. called at the Broadway Barbers gave a vile exhibition to big house. S. Elmo 10. The Arrival of Kitty 13. The Bachelor 15.

**LA CROSSE.**—**THEATRE** (Gage and Wohlschlag, mgrs.): Rose Melville in Sis Hopkins 4 to medium house. Billy Clifford in A Girl at the Helm 6 pleased good house. The Irish Senator 7; fair business.

**OSHKOSH.**—**OPERA HOUSE** (J. E. Williams, mgr.): Henry E. Dixier in Mary Jane's Pa 4; crowded house and fine performance. The Blanton Stock co. 7 in By Right of Sword to good house. A Gentleman from Mississippi 10.

**MANITOWOC.**—**NEW OPERA HOUSE** (S. Peck, mgr.): Burr McIntosh in The Gentleman from Mississippi 8; excellent co. to fair business.

### WYOMING.

**CHEYENNE.**—**CAPITOL AVENUE THEATRE** (F. Stable, mgr.): The Soul Kiss 4 disappointed capacity house. A Knack for a Day 6; very good, to light business. A Stubborn Cinderella 8. Sunny Side of Broadway 9. A Gentleman from Mississippi 13. Sousa and his band 18. Commencement Days 20. Chauncy Croft in Ragged Robin 22. Fifty Miles from Broadway 25.

**LARAMIE.**—**OPERA HOUSE** (H. E. Root, mgr.): Sunny Side of Broadway 8.

### CANADA.

**WINNIPEG, MAN.**—**THEATRE** (W. R. Lawrence, mgr.): Dark 1-6. Charles Cherry in The Bachelor 7-10. —**GRAND** (Morris and Rowe, mgrs.): The Man of Mystery 1-6. Over the Sea 7-12. Good business. —**WALKER** (C. P. Walker, mgr.): Dustin Farnum in Cameo Kirby 3-6; splendid business. Ezra Kendall in

The Vinegar Buyer 8, 9. Primrose Minstrels 10-12. London School of Oratory (local) presented Our Regiment 9. 10. Glen Stewart Society (local) presented George, Nell and Balmoral co. (Scottland) 15. The Strollers Dramatic Club (local) in My Lord in Livery and Cox and Box 10-12. —**MINION** (W. B. Lawrence, mgr.): Hardeen, the Handicapped King, 7-12.

**ST. JOHN, N. B.**—**OPERA HOUSE** (H. J. Anderson, mgr.): Amneris, Hyacinth and co. booked for week of 1, failed to put the local public under the mesmeric influence and closed after two performances to meager houses. The W. S. Harkins co. opened a two weeks' engagement 5 with Pierre of the Plains to a good house in spite of a heavy rainstorm; good impression made. Remaining bills for first week: Before and After and After Midnight. —ITEM: The death of P. A. Nannary in New York caused genuine regret among his many friends in this his native city. For many years he has spent a portion of each summer at his old home in West St. John.

**LONDON, ONT.**—**OPERA HOUSE** (John D. Eagan, mgr.): The Barrier 4; exceptionally fine performance to good house. Beverly 5 pleased fair business, but deserved better. Henry Woodruff in The Prince of To-Night 6, two performances, to good attendance. George Arliss in Septimus 8; large and thoroughly appreciative audience. The star as the good-hearted but absent-minded inventor was perfect. Billy Stevens was a lovely funny and shared the honors with the star. The others in the cast were good and the play is splendidly staged. May Ward in The Cash Girl 12. Going Home 13. National Grand Opera co. in Minoretta, Trovatore, Cavalleria, and I Pagliacci 10, 20.

**WOODSTOCK, ONT.**—**OPERA HOUSE** (W. H. Wilson, mgr.): The Wolf 4 pleased good business. Havana 10; excellent attendance and capacity. Cash Girl 15. Moving pictures and vaudeville other dates; splendid business.

**ST. THOMAS, ONT.**—**GRAND** (William Devine, mgr.): Havana 9 pleased S. R. O. May Ward in The Cash Girl 13. The Ladies' Welsh Chair 15. Two Women and That Man 18.

**BRANTFORD, ONT.**—**OPERA HOUSE** (F. C. Johnson, mgr.): Havana 4 to capacity. Wolf 5; fair business and performance. Merry Widow and the Devil 6; average house. George Arliss in Septimus 9; good performance to poor business. Henry Woodruff in The Prince of To-Night 17. Two Women and That Man 20.

**OTTAWA, ONT.**—**RUSSELL** (F. Gorman, mgr.): Girls 5, 6 to good business; very good co.; pleased. Polly of the Circus 8-10; very good business; pleased. Lily and the Prince 11. George Arliss in Septimus 12, 13. —**OPERA HOUSE** (R. W. Harris, mgr.): May A. Hall Marks Stock co. indefinite; excellent business; very good performances.

**QUEBEC, QUE.**—**AUDITORIUM** (J. R. Alon, res. mgr.): The Craig Stock co. opened a week's engagement 8. Billy the Kid 23, 24. The Toysmaker 26, 27. —**THEATRE** POPULAIRE (Arthur Drapeau, mgr.): The French Stock co. in La Fille du Forgeron 8-13.

**CHATHAM, ONT.**—**PRINCES** (M. Harris, mgr.): Moving pictures still draw good business nightly. The house is being extended to put fifty more seats in. —ITEM: This is the only place of amusement now. No other theatres.

**PETERBOROUGH, ONT.**—**GRAND OPERA HOUSE** (J. J. Turner, Sr., mgr.): Girls 3; fair business; good co. The Wolf 5; fair business and performance. The Lily and the Prince 6, two performances; moderate business. Tom Marks co. 8-13; popular prices; big business.

**GUELPH, ONT.**—**ROYAL OPERA HOUSE** (H. A. McCutcheon, mgr.): Havana 8 to capacity. George Mack made a great hit. The Wolf 9. Prince of To-Night, with Henry Woodruff, 15. Two Women and That Man 19. Local concert, with Madam De Moss, New York, as soloist, 23. St. Andrew's concert (local) 25. Partello Stock co. Dec. 5 week. Smart Set 13.

### LETTER LIST.

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### WOMEN.

Ayers, Ada, Florence Adams, Minnie Arling, Laura Albert, Thelma Audre, Dora Abbott, Annie Albert, Jane Aubrey, Essie Alyn, Mrs. Geo. Allison, Alma Allen.  
Brooks, Ruth, Frieda Bram, Charlotte Dent, Jessie Bruce, Anna L. Boles, Lillian Buchter, Lillian Bouton, Jeannette Bagard, Ada Bonnell, Minna Briggs, Virginia Bray, Laura Ball, May Bowen, Louise M. Bruns, Nellie Battelle, Gussie Belcher, Robert G. Brennan, Katherine Bennett, Leona Ball, Myra C. Crooks, Mercedes Bock, Marion Barney, Mrs. Walter C. Brault, Sadie Berry, Berencie Bartlett.  
Claire, Nell, Florence Craig, Mrs. Chas. Craig, Nora Catter, Catherine Clinton, Marie Clifford, Elsie Cross, Leona Outier, Mattie Crofts, Georgia Cunningham, Grace Cameron, Mrs. Clay Clement, Anna Clemons.  
De Monie, Helene, Florence Du Val, Florence Davis, Mrs. H. S. Deane, Mrs. C. L. Daly, Lillian Duncan, Mrs. Fred Douglas, Flo de Forrest, Elizabeth B. Davis, Alice Donovan, Nina Davis, Mrs. F. A. Dubuch, Camille D'Arville, Gracia De Foy, Maybelle Dean, Frankie Drew.  
Everett, Agnes, Katherine Emmett, Minna Elms.  
Farr, Frances, Mrs. Chas. E. Fisher, Marjorie Fieldbrooke, Marjorie Fletcher, Fay C. Fairchild, Olga Faber, Frankie Franklin, Mae Francis, Mrs. Phil Francis, Leonie Fingrath, Beatrice Fisher, Ethel Fuller.  
Gallagher, Victorina, Marie Ginn, Ella Gilroy, Nathalie Green, Jans Grey, Mrs. T. A. Ginn, Isabel Gould, Isabel Gilbert, Myrtle Gayetty, Viola Gillette, Grace R. C. Gordon, Mae Grouch, Mauda Gundersen, Dorothy Glenville, Bell Glyndon, Amelia Gardner, Lisette Gilbert, Lilla Gaites.  
Hoyt, Bella, Lillian Hazel, Mrs. Wm. Henkel, Adeline Hart, Violet Hemling, Nettie Hamilton, Maud Hall, Leslie Hindacorth, Mrs. E. Holt, Jane Hamilton, Mae Hastings.  
Inge, Clara.  
Jacobs, Lillian.  
Kene, Hildegard, Grace Kennell, Mae Kahn, Molly Kelley, Grace Krall.  
Loraine, Bess, M. Stephanie Longfellow, Mrs. P. J. Lander, Claudia Lucas, Belle Lester, Edna E. Linden, Violet Laurel, Mrs. Gus Linder, Iva Landon, Helen Larrell, Gussie L. Man, Grace Lloyd, Anna Lloyd, Madeline Leslie, Emilie Lessing, Ethel Lorraine, Lulu Lester.







**HAUKETT NORMAN** (Julius Murry, mgr.): Pensacola, Fla., 15. Mobile, Ala., 17. Meridian, Miss., 18. Vicksburg 19. Greenville 20. HANFORD, CHARLES B. (H. Lawrence, mgr.): Columbus, Miss., 18. Jackson 17. Shreveport, La., 18. Beaumont, Tex., 19. Galveston 20. Houston 21. Victoria 22. Oporto 23. San Antonio 24. San Marcos 25. Austin 27. HANS HANSON (Louis Bels, mgr.): Nelson, Neb., 16. Belleville, Kan., 17. Chapman 18. Council Grove 19. Hartford 20. Burlington 21. Erie 22. Walnut 24. Girard 25. McCune 26. Columbus 27. Frontenac 28. HARVEST MOON (Charles Frohman, mgr.): New York city Nov. 18—Indefinite. HELLO, BILL (Harry Hunt, mgr.): De Smet, S. D., 16. Hgan 17. Howard 18. Artesian 19. Madison 20. HEB DARE MARRIAGE MOON (W. F. Mann, owner): Grand Rapids, Mich., 14-17. Cadillac 18. Clare 19. Saginaw 20. Plashing 22. Fenton 23. Chesaning 24. Flint 25. Lapeer 26. Pontiac 27. 28. HIGGINS, DAVID (E. D. Stair, mgr.): Terre Haute, Ind., 16. Ft. Wayne 17. Grand Rapids, Mich., 18-20. Chicago, Ill., 21-Dec. 4. HILLIARD, ROBERT (Frederic Thompson, mgr.): Milwaukee, Wis., 14-20. St. Louis, Mo., 21-27. HUBER, WILLIAM (Liebler and Co., mgrs.): Brooklyn, N. Y., 15-20. Pittsburgh, Pa., 22-27. HOUSE OF A THOUSAND CANDLES (Southern: N. Appell, mgr.): Covington, Va., 16. Bluefield, W. Va., 17. Lynchburg, Va., 18. HOUSE OF A THOUSAND CANDLES (L. E. Pond, mgr.): Concordia, Kan., 18. Clay Center 17. Manhattan 18. Salina 19. Junction City 20. Hutchinson 22. Newton 23. Emporia 24. Topeka 25. Lawrence 26. Leavenworth 27. Atchison 28. HUMAN HEARTS (J. A. Nankville, mgr.): Lacombe, N. H., 10. Sanford, Me., 17. Lewiston 18. Gloucester, Mass., 19. Woonsocket, R. I., 20. Putnam, Conn., 22. Danielson 23. East Hampton, Mass., 24. Williamamit, Conn., 25. Winsted 26. Naugatuck 27. HUMAN HEARTS (Southern: W. F. Nankville, mgr.): Macon, Miss., 16. Aberdeen 17. Tupelo 18. Birmingham, Ala., 19. 20. Blocton 22. Tuscaloosa 23. Montgomery 24. Selma 25. Mobile 26. Biloxi, Miss., 27. Donaldsonville, La., 28. HUMAN HEARTS (Western: Wm. F. Riley, mgr.): Olympia, Wash., 16. Montevideo 17. Everett 18. New Westminster, B. C., 19. Blaine, Wash., 20. IN OLD KENTUCKY (A. W. Dinkwell, mgr.): Fresno, Cal., 18. Bakersfield 17. Riverside 18. Santa Ana 19. San Diego 20. Los Angeles 22-27. IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Dowagiac, Mich., 16. Charlotte 17. Jackson 18. Lansing 19. Port Huron 20. Pontiac 21. Flint 22. Ann Arbor 23. Mt. Pleasant 24. Saginaw 25. Alpena 26. Cheboygan 27. IN WYOMING (H. E. Pierce, mgr.): Roseman, Mont., 16. Big Timber 17. Billings 18. Sheridan 19. Gillette 20. Alliance 21. Newcastle 22. Sterling, Colo., 23. Laramie, Wyo., 24. Rock Springs 25. Evanston 26. Park City, U. 27. IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York city Aug. 24—Indefinite. ISRAEL (Charles Frohman, mgr.): New York city Oct. 25—Indefinite. JAMES, LOUIS (Branch O'Brien, mgr.): Shreveport, La., 16. Beaumont, Tex., 17. Orange 18. Galveston 19. Houston 20. San Antonio 22. Taylor 24. Austin 25. Waco 26. Ft. Worth 27. JEFFERSON, JOSEPH AND WILLIAM W. (Albert Dorris, mgr.): Denton, Tex., 16. Oklahoma City, Okla., 17. Guthrie 18. El Reno 19. Tulsa 20. Muskogee 22. Durant 23. Dallas, Tex., 24. Waco 25. Austin 26. San Antonio 27. JUST A WOMAN'S WAY (Co. A. B. S. W. Pascoe, prop.): Coulterville, Ill., 16. Benton 17. Salem 18. St. Elmo 19. Decatur 20. Monticello 22. Rantoul 23. Farmington 24. Bloomington 25. Assumption 26. Taylorville 27. Alton 28. JUST A WOMAN'S WAY (Co. B. S. W. Pascoe, mgr.): Des Moines, Ia., 14-17. Stuart 18. Griswold 19. Shenandoah 20. Council Bluffs 21. Hastings, Neb., 25. Lincoln 27. Grand Island 28. KENDALL, EERA (Liebler and Co., mgrs.): Billings, Mont., 16. Livingston 17. Bozeman 18. Helena 19. Great Falls 20. Butte 21. 22. KIDNAPPED FOR A MILLION (Eastern: E. H. Perry, mgr.): Springfield, Ill., 18. Pontiac 22. Rock Island 23. Davenport, Ia., 24. KIDNAPPED FOR A MILLION (Western: E. H. Perry, mgr.): Ulysses, Neb., 17. Milford 18. Ordland 19. Wymore 20. Sabetha, Kan., 21. Table Rock, Neb., 24. Pawnee City 25. Auburn 27. Battle Creek 28. KING OF BIGAMISTS (A. H. Woods, mgr.): Paterson, N. J., 15-17. Camden 18-20. Philadelphia, Pa., 22-27. K-O-H, HUGO (L. E. Pond, mgr.): Concordia, Kan., 18. Clay Center 17. Manhattan 18. Salina 19. Junction City 20. Newton 23. Emporia 24. Topeka 25. Lawrence 26. Ottawa 27. Atchison 28. LACKAYE, WILTON (Liebler and Co., mgrs.): Rochester, N. Y., 15-17. Buffalo 22-27. LAWRENCE, LIONEL (H. J. Joller, mgr.): Marlton, Tex., 18. Waco 17. Taylor 18. Austin 19. Breham 20. Houston 21. Beaumont 22. Port Arthur 23. Orange 24. Jennings, La., 25. Lake Charles 26. Eunice 27. New Iberia 28. LENA RIVERS (Coast: Barton and Wiswell, mgrs.): McMinnville, Ore., 16. Corvallis 17. Albany 18. Eugene 19. Salem 20. Portland 21. Red Bluff, Cal., 28. 29. LENA RIVERS (Central: F. W. McIntosh, mgr.): Du Bois, Neb., 16. Sabetha, Kan., 17. Hiawatha 18. Holton 19. Atchison 20. Marysville, Mo., 22. Gallatin 23. Jamesport 24. Trenton 25. Novinger 26. Kirksville 27. LENA RIVERS (Western: Thos. H. Sewell, mgr.): Clarksville, Ia., 18. Hampton 19. Iowa Falls 20. LENA RIVERS (De Luis and Windish, mgrs.): Georgetown, S. C., 16. Orangeburg 17. Graniteville, Ga., 18. Madison 19. Athens 20. Millerville 22. Cordelle 23. Fitzgerald 24. Thomasville 25. LIGHTS OF GOTHAM (L. E. Smith, mgr.): Mahanoy, Pa., 16. Irvona 17. Cresson 18. Bellefonte 19. Renovo 20. LILY AND THE PRINCE (Frank Holland, mgr.): Pictou, Ont., 16. Trenton 17. Coburg 18. Oshawa 19. Brantford 20. LION AND THE MOUSE (Co. A. Henry B. Harris, mgr.): Toledo, O., 15-20. Cleveland 22-27. LION AND THE MOUSE (Co. B. Henry B. Harris, mgr.): Troy, Ala., 18. Rufus 17. Union Springs 18. Montgomery 19. Selma 20. Tuscaloosa 22. Demopolis 23. Meridian, Miss., 24. Rome, Ga., 25. Anniston, Ala., 26. Birmingham 27. LITTLE BROTHER OF THE RICH (Liebler and Co., mgrs.): St. Louis, Mo., 15-20. LORIMER, WRIGHT (Wm. A. Brady, mgr.): Seattle, Wash., 7-20. MADAM X (Henry W. Savage, mgr.): Chicago, Ill., Sept. 19—Indefinite.

MAN FROM HOME (Liebler and Co., mgrs.): Denver, Colo., 14-20. MAN OF THE HOUR (Western: Brady and Grimmer, mgrs.): Bakersfield, Cal., 16. Fresno 17. Oakland 18-20. San Francisco 21-Dec. 4. MAN ON THE BOX (Monte Thompson, mgr.): Haverhill, Mass., 16. MANDY GREEN (P. O. Schmels, mgr.): Sheldon, Ill., 16. Gilman 17. Paxton 18. Mantoloking 19. Tuscola 20. Arcola 22. Sullivan 23. Shelbyville 24. MANN, LOUIS (Wm. A. Brady, mgr.): Johnstown, Pa., 16. Altoona 17. New York city 22-27. MANNERING, MARY (The Shuberts, mgrs.): Louisville, Ky., 18-20. Columbus, O., 22-24. MARRIED IN HASTE (W. F. Mann, owner): Monticello, Ia., 16. Manchester 17. Independence 18. Jewell 19. Cedar Rapids 20. Marshalltown 21. State Center 22. Belle Plaine 23. Grinnell 24. Mason City 25. Melbourne 26. Newton 27. MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): New York city 19-20. MEADOWBROOK FARM (W. F. Mann, owner): Fulton, Ky., 16. Union City, Tenn., 17. Hickman, Ky., 18. Humboldt, Tenn., 19. Jackson 20. Water Valley, Miss., 22. Oxford 23. Holly Springs 24. Tupelo 25. Amory 26. MELVILLE, ROSE (J. R. Stirling, mgr.): Minneapolis, Minn., 14-20. Duluth 21-24. Superior, Wis., 25. Ashland 26. Winona, Minn., 27. Albert Lea 28. MILDRED AND ROUCLERE (Harry Rouclere, mgr.): St. Henry, N. Y., 16. Glens Falls 17. Pittsfield, Mass., 18. North Adams 19. Danbury, Conn., 20. Middletown 22. Waterbury 23. Norwich 24. New London 25. Bridgeport 26. 27. New Haven 28. MILLER, HENRY (Henry Miller Co., mgrs.): London, Eng., Sept. 18—Indefinite. MISSOURI GIRL (Joe Ruth, mgr.): Wauachie, Tex., 16. Alvarado 17. Cleburne 18. Hillsboro 19. West 20. MOLLY BAWN (Burton Nixon, mgr.): York, Neb., 16. Baxter 17. Fairbury 18. Beatrice 19. Holt, Kan., 20. Red Oak 21. Red Oak 22. Council Bluffs 23. MONEY AND THE WOMAN (Mittenthal Bros., mgrs.): Newark, N. J., 15-20. MURKINER'S DAUGHTER (R. G. Kingston, mgr.): Lebanon, Pa., 16. Columbia 17. Hagerstown, Md., 20. MY BOY JACK (Henry C. Nickles, mgr.): Union City, Ind., 16. Hartford City 17. Bluffton 18. Decatur 19. Angola 20. MY PARTNER'S GIRL (Chas. E. Blancy Amusement Co., mgrs.): St. Paul, Minn., 14-20. Minneapolis 21-27. NAZIMOVA, MME. ALLA (The S. mgrs.): Detroit, Mich., 15-20. Columbus, O., 25-27. NETHERSOLE, OLGA (Wallace Munroe, mgr.): Nashville, Tenn., 15. 16. Memphis 17. 18. Yamacraw City, Miss., 22. O'HARA, FISKE (Al. McLean, mgr.): Providence, R. I., 15-20. Worcester, Mass., 22-27. OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Denver, Colo., 14-20. Lincoln, Neb., 22. Sioux City, Ia., 23. Marshalltown 24. Des Moines 25. Omaha, Neb., 26. 27. OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Lexington, Neb., 16. Kearney 17. Aurora 18. ON THE SUWANNEE RIVER (A. R. Warner, mgr.): Chicago, Ill., 7-20. Detroit, Mich., 21-27. ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Chicago, Ill., 14-20. Milwaukee, Wis., 21-27. OUR NEW MINISTER (Jos. Conyers, mgr.): Hinton, W. Va., 16. Charleston 17. Weston 18. Grafton 19. Clarksburg 20. PAID IN FULL (Astor: Wagenhals and Kemper, mgrs.): Pittsburgh, Pa., 15-20. New York city 22-Dec. 4. PAID IN FULL (Atlantic: Wagenhals and Kemper, mgrs.): Atlanta, Ga., 15-18. Knoxville, Tenn., 19. 20. Chattanooga 22. 23. Nashville 24. 25. Columbia 27. Huntsville, Ala., 29. PAID IN FULL (Coast: Wagenhals and Kemper, mgrs.): Nebraska City, Neb., 17. Beatrice 18. Hastings 19. Kearney 20. Denver, Colo., 22-27. PAID IN FULL (Eastern: Wagenhals and Kemper, mgrs.): Rome, N. Y., 16. Canastota 17. Johnstown 18. Oneonta 19. Kingston 20. Walden 22. Poughkeepsie 23. Troy 24. Toronto, Ont., 25-27. PAID IN FULL (Western: Wagenhals and Kemper, mgrs.): E. Liverpool, O., 16. Rochester, Pa., 17. Beaver Falls 18. New Castle 19. Franklin 20. Bradford 22. Jamestown, N. Y., 23. Sharon, Pa., 24. Youngstown, O., 25. 26. Akron 27. PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Keesville, N. Y., 16. Mineville 17. Ticonderoga 18. Middleburg, Vt., 19. St. Albans 20. Enosburg Falls 22. Cambridge 23. Burlington 24. Montpelier 25. St. Johnsbury 26. Barre 27. PERKINS, CHIC (Frank G. King, mgr.): Algona, Ia., 16. 17. Belmond 18. 19. St. Asgaur 20. Oage 22. 23. Charles City 24. 25. Greene 26. 27. PIERRE OF THE PLAINS (A. H. Woods, mgr.): Nashville, Tenn., 15-20. Dayton, O., 22-24. Toledo 25-27. POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Galveston, Tex., 15. 16. Houston 17. 18. Beaumont 20. Lake Charles, La., 21. Baton Rouge 22. Alexandria 23. Shreveport 24. Monroe 25. Natchez, Miss., 26. Brookhaven 27. POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Paris, Ill., 16. Charleston 17. Pana 18. Belleville 19. Centralia 20. Bluefield, W. Va., 22. Roanoke, Va., 23. Clifton Forge 24. Staunton 25. Petersburg 26. Durham, N. C., 27. POYNTER, BEULAH (Burton Nixon, mgr.): St. Joseph, Mo., 14-17. Omaha, Neb., 21-24. Des Moines 25. QUEEN OF THE OTTAWA CAMP (A. J. Spencer, mgr.): Philadelphia, Pa., 15-20. Cleveland, O., 22-27. QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): Detroit, Mich., 14-20. Chicago, Ill., 21-27. REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Springfield, Mass., 14-20. RIGHT OF WAY (Fred Block, mgr.): Brookline, N. Y., 15-20. Newswort News, Va., 22. Norfolk 23. Petersburg 24. Richmond 25. Danville 26. Lynchburg 27. RIVER PIRATES (A. H. Woods, mgr.): Pittsburgh, Pa., 15-20. Baltimore, Md., 22-27. ROAD TO YESTERDAY (Chicago, Ill., 14-20. ROBERTS, TONY (Klaw and Erlanger, mgrs.): Buffalo, N. Y., 15-17. Syracuse 18-20. Washington, D. C., 22-27. ROBERTSON, DONALD (Chicago, Ill., Oct. 16—Indefinite. ROBERTSON, FORBES (Sam S. and Lee Shubert, Inc., mgrs.): New York city Oct. 4—Indefinite. ROBSON, ELEANOR (Liebler and Co., mgrs.): Chicago, Ill., Oct. 25-Nov. 27. ROBSON, MAY (L. S. Sire, mgr.): Syracuse,

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N. Y., 16. 17. Rochester 18-20. Auburn 22. Rome 23. Utica 24. Binghamton 25. Corning 26. Bradford, Pa., 27. ROUND UP (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 8-27. ROYAL SLAVE (George H. Hubb, mgr.): Belle Fourche, S. D., 16. Deadwood 17. Sturgis 18. Lead 19. Edgemont 20. Ft. Robinson, Neb., 22. Chadron 23. Crawford 24. Alliance 25. Rushville 26. Haz Springs 27. RUSSELL, LILLIAN (Joseph Brooks, mgr.): Boston, Mass., 15-27. SAL, THE CIRCUS GAL (A. H. Woods, mgr.): St. Louis, Mo., 14-20. Kansas City 21-27. SALOME JANE (A. G. Delamater, mgr.): Columbus, Ga., 16. Union Springs, Ala., 17. Kula 18. Troy 19. Montgomery 20. SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 16—Indefinite. SKINKER, OTIS (Foreward Walsh, mgr.): Dayton, O., 15-17. Detroit, Mich., 18-20. Philadelphia, Pa., 22-Dec. 4. SOLD INTO SLAVERY (Mort M. Smith, mgr.): Richmond, Ind., 16. Connorsville 18. Shelbyville 18. Greensburg 19. Madison 20. ST. ELMO (Southern: Vaughan Glaser, mgr.): Philadelphia, Pa., 15-20. Pittsburgh 22-27. STAHL, ROSE (Henry B. Harris, mgr.): Norfolk, Va., 16. Lynchburg 17. Charlotte, N. C., 18. Augusta, Ga., 19. Charleston 20. Savannah, Ga., 22. Macon 23. Atlanta 24. 25. Birmingham, Ala., 26. Mobile 27. STARR, FRANCES (David Belasco, mgr.): New York city Sept. 4—Indefinite. STEVENS, ADELAIDE (W. R. Lent, mgr.): Cullman, Ala., 16. West Blocton 17. Selma 18. Greenville 19. Andalusia 20. STEWART, MAY (J. R. Gline, mgr.): Paducah, Ky., 19. SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): New York city Aug. 31-Nov. 20. TALIAPHERO, MABEL (Frederic Thompson, mgr.): New York city Oct. 19—Indefinite. TEMPEST AND SUNSHINE (Central: W. F. Mann, owner): Franklin, Ind., 16. Worthington 17. Clay Center 18. Bloomfield 19. Bloomington 20. West Baden 21. Huntington 22. Orleans 23. Frankfort, Ky., 24. Shelbyville 25. Lexington 26. Georgetown 27. TEMPEST AND SUNSHINE (Eastern: W. F. Mann, owner): Lowell, N. Y., 16. Boonville 17. Elton 18. St. Johnsville 19. Utica 20. Waterville 22. Herkimer 23. Fort Plain 24. Johnstown 25. Canajoharie 26. Schenectady 27. TEMPEST AND SUNSHINE (Southern: W. F. Mann, owner): Comanche, Tex., 16. Brownwood 17. San Angelo 18. Ballinger 19. Coleman 20. Lampasas 22. Granger 23. Bastrop 24. La Grange 25. Gonzales 26. Hallettsville 27. Yorktown 28. TEMPEST AND SUNSHINE (Western: W. F. Mann, owner): Clark, S. D., 16. Watertown 17. Brookings 18. Huron 19. Pierre 20. Philip 22. Rapid City 23. Belle Fourche 24. Deadwood 25. Custer 26. Lead 27. THREE (Eastern: Charles Frohman, mgr.): Brattleboro, Vt., 16. Keene, N. H., 17. Clinton, Mass., 18. Gardner 19. Pittsfield 20. North Adams 22. Great Barrington 23. Pater-son, N. J., 25. Dover 26. Plainfield 27. THREE (Special: Charles Frohman, mgr.): Jersey City, N. J., 15-20. Philadelphia, Pa., 22-Dec. 4. THIRD DEGREE (Co. A. Henry B. Harris,

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THIRD DEGREE (Co. B: Henry B. Harris, mgr.): Portland, Ore., 14-20. Seattle, Wash., 21-27.

THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Middletown, Conn., 16. New Britain 17. Meriden 18. Bridgeport 19. 20. Waterbury 22. Winsted 23. Torrington 24. Danbury 25. Gt. Hartington, Mass., 26. Pittsfield 27.

THIS WOMAN AND THIS MAN (Forrest and Tully, mgrs.): Portsmouth, N. H., 18. Middleford, Me., 17. Lewiston 18. Portland 19. 20. Rockland 22. Dixfield 23. Skowhegan 24. Bangor 25. Waterville 26. Augusta 27.

THOMAS AND ORANGE BLOSSOMS (Howland and Clifford, mgrs.): New Lexington, 17. New Stratford 17. Logan 18. New Haven 19. Athens 20. Chillscomb 22. Waverly 23. Portsmouth 24. Huntington, W. Va., 25. Point Pleasant 26. Parkersburg 27.

THURSTON, ADELAIDE (Francis X. Hope, mgr.): Oakeside, Ala., 16. Ansonia 17. Athens, Ga., 18. Macon 19. Augusta 20. Atlanta 22. 23. Albany 24. Jacksonville, Fla., 25. Tampa 26. 27.

TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Toledo, O., 15-17. Akron 18. Youngstown 19. Erie, Pa., 20. Syracuse, N. Y., 21-24. Rochester 25. 27.

TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Oakland, Cal., 15-17. San Jose 18. Sacramento 19. Portland, Ore., 21-24. Tacoma, Wash., 25. Aberdeen 26. South Bend 27.

TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Troy, N. Y., 16. Amsterdam 17. Rome 18. Gloversville 19. Newburgh 20. Poughkeepsie 22. Kingston 23. Oneonta 24. Middletown 25. Paterson, N. J., 26. 27.

TURNER, WILLIAM H. (Chas. E. Hancy Amusement Co., mgrs.): Boston, Mass., 14-20. Providence, R. I., 22-27.

UNCLE DAVE HOLCOMB (F. W. Lee, mgr.): Shamokin, Pa., 18. Pottsville 17. Mahanoy City 18. Scranton 19. 20.

UNCLE JOHN PERKINS (Frank Hall, mgr.): Ansonia, Conn., 18. Weymouth 20. Livingston 22. Big Timber 23. Billings 24. Sheridan, Wyo., 25. Gillette 26. Newcastle 27.

UNCLE TOM'S CABIN (Al W. Martin's, mgr.): Wm. Kibbe, mgr.: Decatur, Ill., 16. Kyringfield 17. 18. McComb 19. Quincy 20. Ft. Madison, Ia., 21. Keokuk 22. Burlington 23. Abingdon 24. Galeburg 25. Rock Island 26. Moline 27. Davenport, Ia., 28.

UNCLE TOM'S CABIN (Lyon Washburn, mgr.): Marion, O., 16. Kokomo, Ind., 17. Elwood 18. Newcastles 19. Monroe 20. Wabash 22. Elkhart 23. South Bend 24. Benton Harbor, Mich., 25. Goshen, Ind., 26. Dowagiac, Mich., 27.

UNCLE TOM'S CABIN (Chas. A. Columbus, mgr.): Nesh, 18. Wayne 19. Bloomfield 18. Huntingdon 19. 20. Macon 18. 19. Salem, Mass., 18. 19. Haverhill 20.

VENTURINI, COUNTS (Gorenheimer Bros., mgrs.): Buffalo, N. Y., 15-20.

VIA WHEELER (Julius Marry, mgr.): Kansas City, Mo., 14-20.

VIRGINIAN (Kirk La. Shelle Co., mgrs.): Detroit, Mich., 14-20. Toledo, O., 21-24. Jackson, Mich., 25. Bay City 26. Saginaw 27.

WALSH, BLANCHE (A. H. Woods, mgr.): Chicago, Ill., 18. Chicago 19. Wabash, Ind., 22. Battle Creek, Mich., 23. Kalamazoo 24. Grand Rapids 25. Toledo, O., 26. 27.

WANTED BY THE POLICE (Mittenthal Bros., mgrs.): Philadelphia, Pa., 15-20.

WARD, FANNIE (Klaw and Erlanger, mgrs.): Toronto, Ont., 15-20.

WARFIELD, DAVID (David Belasco, mgr.): Louisville, Ky., 15-17. Paducah 18. Little Rock, Ark., 19. Hot Springs 20. Shreveport 21. 22. Beaumont, Tex., 23. Galveston 24. 25. Houston 26. 27-17.

WAY DOWN EAST (Brady and Orinor, mgrs.): Pittsburgh, Pa., 15-20.

WHITEWIDE WALKER (Lieber and Co., mgrs.): New York City, Sept. 5—Indefinite.

WILDER (Harry Deal Parker, mgr.): Hartford, Conn., 16. Green 17. Bradford, Pa., 18. Ridgway 19. Butler 20. Beaver Falls 21. New Castle 23. Warren, O., 24. Akron 25. Sharon, Pa., 26. Erie 27.

WILDER (Harry Deal Parker, mgr.): Providence, R. I., 15-20. New York City, 21-27.

WILLIAMS, HATTIE (Charles Frohman, mgr.): Baltimore, Md., 15-20. Washington, D. C., 22-27.

WILSON, AL. H. (Edwin R. Ellis, mgr.): Houston, Tex., 16. Galveston 17. Beaumont 18. Lake Charles, La., 19. New Iberia 20. New Orleans 21. Baton Rouge 22.

WILSON, FRANKIE (Charles Frohman, mgr.): Cleveland, O., 15-20. Toledo 23. Indianapolis, Ind., 24. 25. Columbus, O., 26. 27.

WITCHING, BOB (The Schuberts, mgrs.): Louisville, Ky., 15-17.

WOLF, THE (R. G. Herndon, mgr.): Morgan City, La., 16. Donaldsonville 17. Plaquemine 18. Baton Rouge 19. Alexandria 20. Ruston 22. Monroe 23. Vicksburg, Miss., 24. Greenville 25. Chickasaw 26. Pine Bluff, Ark., 27.

WORKINGMAN'S WIFE (A. H. Woods, mgr.): Dayton, O., 15-17. Indianapolis, Ind., 18-20. Cincinnati, O., 21-27.

WYOMING GIRL (The Roy and Deam, mgrs.): Lansing, Mich., 18. Glenora 17. Sherwood 18. Mohr 19.

YANKER DOODLE DETECTIVE (Chas. H. Wiers, mgr.): Wilkes-Barre, Pa., 15-17. Honesdale 22. Carbondale 23. Pittston 25. Plymouth 26. Hamilton 27.

YOUNG BUFFALO (Chas. E. Hancy Amusement Co., mgrs.): Philadelphia, Pa., 15-20. Newark, N. J., 21-27.

ZERKE, THE COUNTRY BOY (H. P. Oles, mgr.): Crawford, Neb., 16. Homingford 17. Alliance 18. Bridgeport 19.

BITTNER, McAlister, Okla., Nov. 8-Dec. 18.

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—Indefinite.

BRINKER, UNA ABELL: Wilkes-Barre, Pa., Oct. 18—Indefinite.

BURBANK (Hilbert Morosco, mgr.): Los Angeles, Cal.—Indefinite.

COLONIAL (Geo. W. Herbert, mgr.): Jacksonville, Fla., Nov. 1—Indefinite.

CORNELL, HARRY (J. N. Crawford, mgr.): Butte, Mont., Sept. 28—Indefinite.

CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.

CRESCENT (Frank Carpenter, mgr.): White Plains, N. Y.—Indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—Indefinite.

D'ORMOND-FULLER (John D'Ormond, mgr.): Kansas City, Mo.—Indefinite.

EMERALD: Honolulu, Hawaii, April 11—Indefinite.

EMPIRE (Clay Woodward, mgr.): Dallas, Tex.—Indefinite.

FORBES-MCALLISTER: Brooklyn, N. Y., Aug. 25—Indefinite.

FURF, ALUGH: Indianapolis, Ind., Sept. 8—Indefinite.

FRENCH: Montreal, P. Q., Sept. 27—Indefinite.

FRENCH (Edith Houston, director): Chicago, Ill., Oct. 25—Indefinite.

FRIEND PLAYERS: Milwaukee, Wis., Aug. 23—Indefinite.

FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—Indefinite.

GAGNON-POLLOCK (Bert C. Gagnon, mgr.): San Antonio, Tex.—Indefinite.

GERMAN: Milwaukee, Wis., Sept. 19—Indefinite.

GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—Indefinite.

GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.

GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—Indefinite.

GLASSER, VAUGHAN: Cleveland, O., Aug. 30—Indefinite.

GRAND (Howe and Kelly, mgrs.): Winnipeg, Man.—Indefinite.

GREW, WILLIAM A. (Forest Rogers, mgr.): Joplin, Mo., Sept. 27—Indefinite.

HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 6—Indefinite.

HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—Indefinite.

IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.

INDIANA: South Bend, Ind.—Indefinite.

IRVING PLACE (Burgard and Stein, mgrs.): New York City, Oct. 4—Indefinite.

KEITH (James E. Moore, mgr.): Portland, Me., April 19—Indefinite.

LYRIC: Lincoln, Neb.—Indefinite.

LYRIC, BERT: Rochester, N. Y., June 14—Indefinite.

MACK, WILLARD: Salt Lake City, U. Aug.—Indefinite.

MARKS (R. A. Bell, R. W. Marks, mgr.): Ottawa, Ont.—Indefinite.

MARTIN (Geo. E. Cochran, mgr.): Kansas City, Kan.—Indefinite.

MARVIN STUCK (Colburn: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—Indefinite.

MARVIN STUCK (Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—Indefinite.

MORRIS-THURSTON: Bay City, Mich.—Indefinite.

NATIONAL: Montreal, P. Q.—Indefinite.

NEILL, JAMES (Edna H. Neill, mgr.): Minneapolis, Minn., Sept. 20—Indefinite.

NEW THEATRE (Lee Shubert, mgr.): New York City, Nov. 9—Indefinite.

NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.

ORPHEUM (Grant Lavery, mgr.): Philadelphia, Pa., Sept. 15—Indefinite.

OUR OWN: Ft. Wayne, Ind., Sept. 5—Indefinite.

PAIGE, MARCEL: Birmingham, Ala., Sept. 27—Indefinite.

PAYCE (R. S. Lawrence, mgr.): Findlay, O., Sept. 27—Indefinite.

PAYTON (Curtis Payton, mgr.): Brooklyn, N. Y., Aug. 18—Indefinite.

PEOPLE'S: Chicago, Ill., Nov. 1—Indefinite.

PLAYERS (Charles P. Elliott, mgr.): Chicago, Ill., Sept. 4—Indefinite.

PRINCESS: Des Moines, Ia., Nov. 1—Indefinite.

RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—Indefinite.

SHAW, MORTIMER: Troy, N. Y., Sept. 4—Indefinite.

SPINKER, EDNA MAY (Charles E. Blaney, mgr.): New Orleans, La., Aug. 23—Indefinite.

TRAHERN (Al Trahern, mgr.): San Antonio, Tex., Nov. 14—Indefinite.

VAL DYKE: Denver, Colo., Sept. 5—Indefinite.

WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—Indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—Indefinite.

YIPPIES (The Thompsons, mgrs.): Philadelphia, Pa., Sept. 29—Indefinite.

YONDER (R. M. Yonder, mgr.): Richmond, Ind.—Indefinite.

### REPERTOIRE COMPANIES.

EVERY STRONG STUCK (Monte Thompson, mgr.): Richmond Falls, Mo., 15-17. Farmington 18-20. Bridgeport 22-27.

BENNETT-MOULTON (Geo. E. Robinson, mgr.): Nashua, N. H., 15-20.

BOULTON, EMMA (H. S. Body, mgr.): Lawrence, Kan., 15-20.

BROADWAY PLAYERS (Pastors: Felix Biel, mgr.): Auburn, N. Y., 15-Dec. 4.

BROADWAY PLAYERS (Southern: Felix Biel, mgr.): Oklahoma City, Okla., 15-21. Guthrie 22-29.

BROWN, KIRK (J. T. Macanley, mgr.): Meigsport, Pa., 15-20. East Liverpool, O., 22-27.

CARROLL, COMEDY (Tom Carroll, mgr.): Winchester, Ky., 15-20.

CASH, BURLING: Mt. Vernon, Ind., 14-20.

CHAMPLIN STUCK (Chas. K. Champlin, mgr.): Middletown, N. J., 15-20.

CHAUNCEY-KRIFFER (Fred Chauncey, mgr.): Greensburg, Pa., 15-20. Butler 22-27.

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**COLONIAL STOCK** (Paul W. Hillis, mgr.): Campbellton, N. B., 18-20.

**CRAIG STOCK** (Peter Craig, mgr.): Sherbrooke, Can., 15-20, Augusta, Me., 22-27.

**CRAMER STOCK** (Cushman, O., 15-20, Steubenville 22-27.

**CUTLER STOCK** (Walter E. Cutler, mgr.): Warren, O., 15-20, Canton 22-27.

**DE LACY, LEIGH** (Monte Thompson, mgr.): New London, Conn., 15-20, Woonsocket, R. I., 22-24, Fall River, Mass., 25-27.

**DEMAREST COMEDY** (Dothan, Ala., 15-20.

**GAGE STOCK** (Frederick Gage, mgr.): Portland, Me., 22-27.

**GRAYSON, HELEN** (N. Appell, mgr.): Lowell, Mass., 15-20, Salem 22-27.

**GUY STOCK** (Chas. J. Swan, mgr.): Elkhart, Ind., 15-20, Waukegan, Ill., 22-27.

**HALL, DON C.** (Springfield, O., 15-20, Dayton 22-27.

**HALL'S ASSOCIATE PLAYERS** (E. J. Hall, mgr.): Wheeling, W. Va., indefinite.

**HARBOUR COMEDY** (Charles K. Harris, mgr.): Belleville, Ill., indefinite.

**HARDER-HALL STOCK** (Rogues Hall, mgr.): Schenectady, N. Y., 15-20, Glens Falls 22-27.

**HARVEY STOCK** (J. S. Garside, mgr.): Red Wing, Minn., 15-20, Stillwater 22-27.

**HARVEY STOCK** (Southern, L. A. Emmett, mgr.): East St. Louis, Ill., 14-20.

**HAYWARD, GRACE** (Geo. M. Gatts, mgr.): Appleton, Wis., 15-20, Racine 22-27.

**HENDERSON STOCK** (W. J. R. Henderson, mgr.): Centerville, Ia., 15-20.

**HICKMAN-BERRY STOCK** (Hickman and Jenks, mgrs.): Hereford, Tex., 16-21, Amarillo 23-25.

**HICKMAN-BERRY STOCK** (Eastern: Bert Leigh, mgr.): Fond du Lac, Wis., 15-20, Oshkosh 21-27.

**HYDE'S THEATRE PARTY** (L. H. Cunningham, mgr.): Battle Creek, Mich., 15-20, Dowagiac 22-27.

**JORDAN DRAMATIC** (H. H. Whittier, mgr.): Milan, O., 15-20.

**KEITH STOCK** (Cato S. Keith, mgr.): Alliance, O., 15-20, Zanesville 22-27.

**KENNEDY, ALICE** (W. A. Partello, prop.): Gettysburg, S. D., Sept. 26—Indefinite.

**LA FORTHE, MAY** (Newark, O., 15-20, Bellaire 22-27.

**LATIMORE AND LEIGH STOCK** (Ernest Latimore, mgr.): Washington, Pa., 15-20, Greensburg 22-27.

**MAHER, PHIL** (Leslie E. Smith, mgr.): Clearfield, Pa., 15-20, Cumberland, Md., 22-27.

**MORRY STOCK** (Western: Le Comte and Fletcher, mgrs.): St. John, Kan., 15-20, Dodge City 22-27.

**MORGAN STOCK** (J. D. Morgan, mgr.): Watertown, Ia., 15-20.

**MURRAY AND MACKAY** (John J. Murray, mgr.): Reading, Pa., 15-20.

**MYRLE-HARDER STOCK** (Myrle Harder Amusement Co., Inc., mgrs.): Pottstown, Pa., 15-20, Easton 22-27.

**ORPHEUM STOCK** (Edward Doyle, mgr.): Nobleville, Ind., 15-20, Frankfort 22-27.

**PARTELLO STOCK** (South Bend, Ind., 15-20.

**PARTELLO STOCK** (Eastern: Harry J. Leland, mgr.): Erie, Pa., 15-20.

**PICKETTS, FOLIE** (Willis Pickett, mgr.): Mt. Airy, N. C., 15-20, Winston-Salem 22-27.

**POWERS COMEDY** (Oklahoma City, Okla., 15-20.

**PRICE AND BUTLER STOCK** (Price and Butler, mgrs.): Altoona, Pa., 15-20, Bellefonte 22-27.

**RENTFROW STOCK** (J. N. Rentfrow, mgr.): Streator, Ill., 15-20.

**ROBAR-MANSON STOCK** (P. C. Robar, mgr.): Hammond, Ind., 15-20.

**STANDARD PLAYERS** (W. L. Stewart, mgr.): Moose Jaw, Can., 12-19.

**STREETER STOCK** (M. B. Streeter, mgr.): Florence, O., 15-20.

**TAYLOR, ALBERT** (Tolia, Tex., 15-18, Childers 17-18, Eldorado, Okla., 19-20, Altus 22-23, Mangum 24-25, Lawton 26-28.

**TAYLOR STOCK** (H. W. Taylor, mgr.): Gettysburg, Pa., 15-20, Williamsport 22-27.

**TURNER, FLORA** (Ira W. Jackson, mgr.): Norwich, Conn., 15-20, Brockton, Mass., 22-27.

**VAN DYKE AND RATON** (F. Mack, mgr.): Loganport, Ind., 15-20, Springfield, O., 22-27.

**WARD COMEDY** (Hugh Ward, mgr.): Auckland, New Zealand, 13-27, Brisbane, Australia, Dec. 2-20.

**WARNER COMEDY** (Ben R. Warner, mgr.): McGregor, Ia., indefinite.

**WHITESIDE-STRAITS STOCK** (J. S. Hill, mgr.): Augusta, Me., 15-20, Lewiston 22-27.

**WILLIAMS STOCK** (T. P. De Gaskelly, mgr.): Danville, Va., 15-20.

#### OPERA AND MUSICAL COMEDY

**AIR KING** (Klaw and Erlanger, mgrs.): Buffalo, N. Y., 22-27.

**ALASKAN** (Wm. P. Cullen, mgr.): Wausau, Wis., 16, Green Bay 17, Fond du Lac 19, Oshkosh 20, Sheboygan 21.

**AMERICAN OPERA** (Cohan and Harris, mgrs.): Cedar Rapids, Ia., 15.

**BEGGAR PRINCE** (W. C. Downs, mgr.): Rogers, Ark., 16, Eureka Springs 17.

**BERNARD, SAM** (Sam S. and Lee Shubert, Inc., mgrs.): New York City Sept. 27—Indefinite.

**BLACK PATTI** (H. Voelkel, mgr.): Clarkdale, Miss., 16, Memphis, Tenn., 17, Jackson 18, Cairo, Ill., 19, Paducah, Ky., 20, Clarksville, Tenn., 22, Hockinsville, Ky., 23, Henderson 24, Mt. Vernon, Ind., 25, Princeton 26, Cincinnati 27.

**BOSTON OPERA** (Henry Russell, mgr.): Boston, Mass., Nov. 8—Indefinite.

**BRIGHT EYES** (Joseph M. Gatten, mgr.): New Haven, Conn., 25.

**BROADWAY MUSICAL COMEDY** (Ray Chandler, mgr.): Buenos Aires, S. A., May 16—Indefinite.

**CARILL, MARIE** (Daniel V. Arthur, mgr.): Cincinnati, O., 14-20, Cleveland 22-27.

**CAMPION OPERA** (Johns and Eavin, mgrs.): Sterling Kan., 15-17, Newton 18-20, McPherson 22-24, Junction City 25-27.

**CANDY KID** (Kilroy and Britton, mgrs.): Youngstown, O., 15-17, Akron 18-20, Buffalo, N. Y., 22-27.

**CANDY SHOP** (C. B. Dillingham, mgr.): New Bedford, Mass., 16, Fall River 17, New Bedford, R. I., 18, Worcester, Mass., 19-20, Providence, R. I., 22-27.

**CARLE RICHARD** (Carle-Marks Co., mgrs.): Macon, Ga., 16, Augusta 17, Charleston, S. C., 18, Savannah, Ga., 19, Columbia, S. C., 20, Charlotte, N. C., 22, Wilmington 23, Raleigh 24, Lynchburg, Va., 25, Richmond 26, Norfolk 27.

**CHOCOLATE SOLDIER** (F. C. Whittier, mgr.): New York City Sept. 13—Indefinite.

**COHAN, GEORGE M.** (Cohan and Harris, mgrs.): Salt Lake City, U. S., 15-20.

**COLE AND JOHNSON** (A. H. Wilbur, mgr.): Chicago, Ill., 14-Dec. 4.

**COLLIER ROY** (Eastern: Eddie Delaney, mgr.): Brookhaven, Miss., 16, McComb 17, Magnolia 18, Kentwood 19, Amite 20.

**COMMENCEMENT DAYS** (John Cort, mgr.): Omaha, Neb., 16-17, Grand Island 18, North Platte 19, Cheyenne, Wyo., 20, Denver, Colo., 21-27, Victor 28.

**CORINNE** (Sam S. and Lee Shubert, Inc., mgrs.): Milwaukee, Wis., 14-20.

**CURTIS MUSICAL COMEDY** (Allen Curtis, mgr.): Los Angeles, Cal.—Indefinite.

**DANIELS, FRANK** (Sam S. and Lee Shubert, Inc., mgrs.): New York City Nov. 8—Indefinite.

**DARE DEVIL DAN** (W. F. Mann, owner): Knoxville, Tenn., 15-17, Memphis 22-27.

**DE ANGELIS, JEFFERSON** (F. Ray Comstock, mgr.): Columbus, O., 17-20, Cleveland 22-27.

**DEVIL'S AUCTION** (J. Bard Worrell, mgr.): Frankfort, Ky., 16, Lexington 17, Huntington, W. Va., 18, Charleston 19, Parkersburg 20.

**DISTRICT LEADER** (Chicago, Ill., 14-20.

**DOLLAR PRINCESS** (Charles Frohman, mgr.): New York City Sept. 6—Indefinite.

**FIELDS, LEW** (New York City 23—Indefinite.

**FLIRTING PRINCESS** (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—Indefinite.

**FLOWER OF THE RANCH** (Fred E. La Comte, mgr.): Newport News, Va., 16, Hampton 17, Wilson, N. C., 18, Henderson 19, Raleigh 20, Durham 21, Greensboro 22, Charlotte 23, Asheville 25, Spartanburg, S. C., 26, Greenville 27.

**FOLLIES OF 1909** (Florens Ziegfeld, mgr.): Brooklyn, N. Y., 15-20.

**FRENCH GRAND OPERA** (J. Laroche, mgr.): New Orleans, La., Oct. 26—Indefinite.

**GAY HUSSARS** (Henry W. Savage, mgr.): Brooklyn, N. Y., 15-20, Newark, N. J., 22-27.

**GAY MUSICIAN** (John P. Slocum, mgr.): Denver, Colo., 14-20, Omaha, Neb., 21-24, Lincoln 25, St. Louis City, Ia., 27-28.

**GRAB, FLORENCE** (Julius Murray, mgr.): Athens, Ga., 16, Rome 17, Gadsden, Ala., 18, Atlanta, Ga., 19, 20, Anniston, Ala., 22, Columbus, Ga., 23, Birmingham, Ala., 24, 25, Tuscaloosa 26, Selma 27.

**GUNNER, ADELIN** (Oscar Hammerstein, mgrs.): New York City Nov. 1—Indefinite.

**GIRL AT THE HELM** (H. H. Frasse, prop.): Anaconda, Mont., 16, Grand Falls 17, Helena 18, Missoula 19, Wallace, Ida., 20, Spokane, Wash., 21-28, Lewiston, Ida., 29.

**GIRL QUESTION** (Eastern: H. H. Frasse, prop.; David Seymour, mgr.): Wabash, Ind., 16, Peru 17, Lafayette 18, Frankfort 19, Loganport 20, So. Chicago, Ill., 21-24, So. Bend, Ind., 25, Anderson 26, Middletown, O., 27.

**GIRL QUESTION** (Western: H. H. Frasse, prop.): Santa Fe, N. M., 16, Las Vegas 17, Rocky Ford, Colo., 18, Leadville 19, Grand Junction 20, Salt Lake City, U. S., 21-27, Ogden 28, Boise City, Ia., 29.

**GIRL THAT'S ALL THE CANDY** (B. M. Garside, mgr.): Washington, Ia., 16, Okaloosa 17, Des Moines 18-20.

**GIRLS WILL BE GIRLS** (A. G. Delamater, mgr.): Haddonfield, Ind., 16, Marion 17, Kokomo 18, Anderson 19, Richmond 20.

**GODDESS OF LIBERTY** (Mort H. Singer, mgr.): Chicago, Ill., Aug. 9—Indefinite.

**GOLDEN GIRL** (Mort H. Singer, mgr.): Lynchburg, Va., 16, Richmond 17, 18, Newport News 19, Norfolk 20, Raleigh, N. C., 22, Durham 23, Salisbury 24, Charlotte 25, Asheville 26, Spartanburg, S. C., 27.

**GOLDEN WIDOW** (The Shuberts, mgrs.): Cleveland, O., 15-20.

**GRAND OPERA** (Oscar Hammerstein, mgr.): New York City Nov. 8—Indefinite.

**GRAND OPERA** (Oscar Hammerstein, mgr.): Philadelphia, Pa., Nov. 9—Indefinite.

**GRAND OPERA** (Metropolitan Opera Co., mgrs.): New York City Nov. 15—Indefinite.

**GRAND OPERA** (Metropolitan Opera Co., mgrs.): Baltimore, Md., Nov. 12—Indefinite.

**GRAND OPERA** (Metropolitan Opera Co., mgrs.): Philadelphia, Pa., Nov. 9—Indefinite.

**GRAPEVINE CHARLIE** (F. G. Wallace, mgr.): Atlanta, Ga., 15-20.

**GUNNING, LOUISE** (Sam S. and Lee Shubert, Inc., mgrs.): Lincoln, Neb., 16, 17, Des Moines, Ia., 22, Davenport 23, Rockford 24, Peoria 25, Chicago 26, St. Paul 27, Minneapolis 28, St. Louis 29.

**HARTMAN, FERRIS** (Los Angeles, Cal., Oct. 17—Indefinite.

**HAVANA** (The Shuberts, mgrs.): Seattle, Wash., 8-20.

**HELD, ANNA** (Florens Ziegfeld, mgr.): Philadelphia, Pa., 15-27.

**HITCHCOCK, RAYMOND** (Cohan and Harris, mgrs.): New York City Oct. 11—Indefinite.

**HONEYMOON TRAIL** (Princess Amusement Co., mgrs.): Victoria, B. C., 16, Vancouver 17, 18, Bellingham, Wash., 19, Everett 20, Seattle 21-27.

**HOPPER, DE WOLF** (Daniel V. Arthur, mgr.): Indianapolis, Ind., 15-17.

**HUNTLEY, G. P.** (Charles Frohman, mgr.): Trenton, N. J., 16, Easton, Pa., 17, Allentown 18, Lancaster 19, Altoona 20, Pittsburgh 22-27.

**IMPERIAL MUSICAL COMEDY** (Portland, Ore., June 7—Indefinite.

**IN PANAMA** (Al Rich, mgr.): Pittsburgh, Pa., 15-20, Columbus, O., 22-24, Dayton 25-27.

**INTERNATIONAL GRAND OPERA** (F. M. Norcross, mgr.): Austin, Tex., 15, 16, San Antonio 17-20, Waco 22, Ft. Worth 23, 24, Wichita Falls 25, 26, Denison 27.

**IRLE OF SPICE** (F. A. Wade, prop.): Clifton Forge, Va., 18, Staunton 17, Charleston 18, Fredericksburg 19, Richmond 20, Petersburg 22, Newport News 23, Suffolk 26, Henderson, N. C., 27.

**IRLE OF SPICE** (Carl Brown, mgr.): Hazleton, Pa., 16, Bellefonte 17, Lock Haven 18, Wellburo 19, Renovo 20, St. Marys 22, Smithport 23, Johnsbury 24, Bradford 25, Clear, N. Y., 26, Kane, Pa., 27.

**JANIS, ERIE** (Chas. B. Dillingham, mgr.): Boston, Mass., 1-27.

**KING DOGS** (John Cort, mgr.): Seattle, Wash., 14-20, Victoria, B. C., 22, Vancouver 23, 24, Bellingham, Wash., 25, Everett 26, Chehalis 27.

**KING OF CADONIA** (J. C. Williamson, mgr.): Dunedin, Australia, Nov. 26-Dec. 8, Invercargill 9, 10, Camari 11, Christchurch 13-24, Wellington 26-Jan. 15.

**KIRKING GIRL** (H. H. Frasse, prop.): Chicago, Ill., Oct. 25—Indefinite.

**KNIGHT FOR A DAY** (H. H. Frasse, prop.): La Junta, Colo., 16, Trinidad 17, Amarillo, Tex., 18, Wichita Falls 19, Ft. Worth 20, Dallas 22, Waco 23, San Antonio 24, Houston 25, Galveston 26, Beaumont 27.

**KNIGHT FOR A DAY** (Ben Falk, mgr.): Bedford City, Va., 16, Roanoke 17, Danville 18, Greensboro, N. C., 19, Durham 20, Henderson 22, Raleigh 23, Newbern 24, Wilmington 25, Goldsboro 26, Fayetteville 27.

**KOLB AND DILL** (San Francisco, Cal., Oct. 4—Indefinite.

**LAND OF NOD** (Samuel E. Rowe, mgr.): Riverside, Cal., 16, Redlands 17, San Bernardino 18, Santa Barbara 19, Monterey 20, San Francisco 22-27, Oakland 28, Reno 29.

**LITTLE JOHNNY JONES** (Charles J. Crane, mgr.): Fremont, Neb., 16, Beatrice 17, Belleville, Kan., 18, Junction City 19, Manhattan 20, Atchison 21, Independence 22, Pittsburg 23, Chanute 24, Joplin, Mo., 25, Webb City 26, Coffeyville, Kan., 27, Bartlesville, Okla., 28.

**LITTLE NEMO** (Klaw and Erlanger, mgrs.): St. Louis, Mo., 14-20.

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**LYMAN TWINS** (Lyman Bros., mgrs.): East St. Louis, Ill., 21-23.

**MANHATTAN OPERA** (Robert Kane, mgr.): Spartanburg, S. C., 17-20, Charleston 22-24, Savannah, Ga., 25-27.

**MA'S NEW HUSBAND** (Harry Scott, mgr.): Lock Haven, Pa., 16, Repora 17, Austin 18, Smithport 19, Kane 20, Johnsonburg 22, Emporium 23, Ridgway 24, Du Bois 25, Brookville 26, Pottsville 27.

**MCADDEN'S FLATS** (Burton and Wiswell, mgrs.): Springfield, Ill., 14-17, Peoria 18-20, Terre Haute, Ind., 21, Indianapolis 22-24, Anderson 25, Marion 26, Ft. Wayne 27.

**MCINTYRE AND HEATH** (Klaw and Erlanger, mgrs.): Chicago, Ill., 14-27.

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